



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### **Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

### **About Google Book Search**

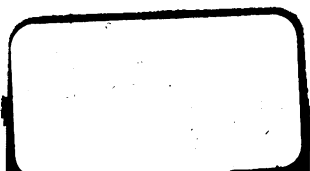
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



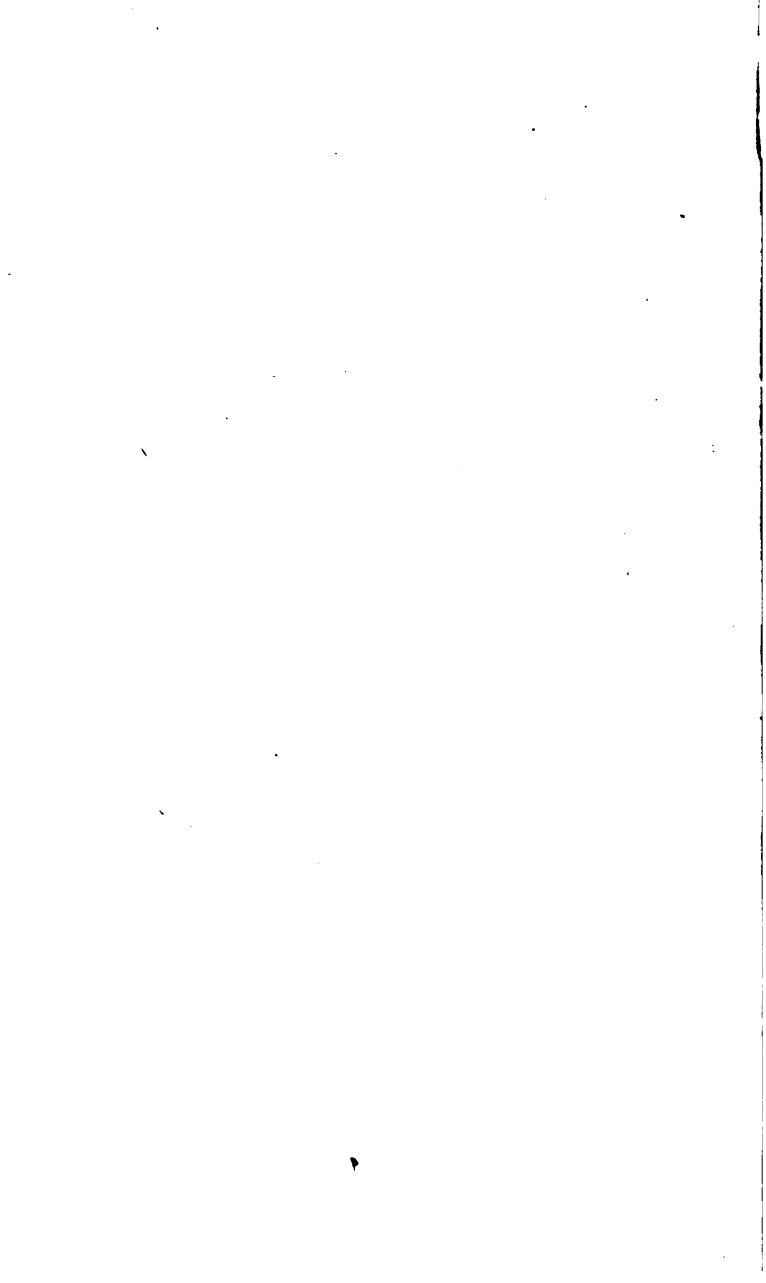
Br 4738 .83.1



HARVARD  
COLLEGE  
LIBRARY





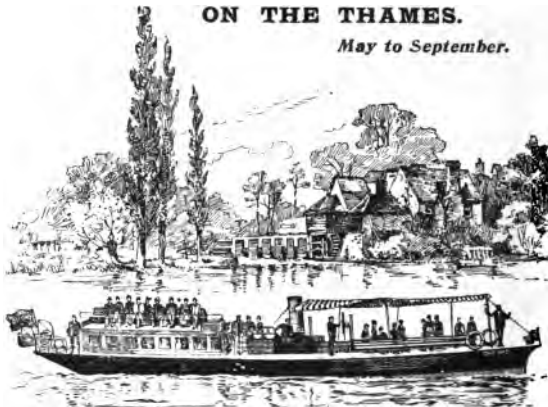


+☞ GUIDE TO LONDON ☞+

# DELIGHTFUL STEAMER TRIPS

ON THE THAMES.

May to September.



## SALOON STEAMERS run daily (Sundays excepted) between OXFORD, HENLEY, & KINGSTON.

### DOWN TRIP.

Oxford dep. . . . . 9.30 a.m.  
Henley arr. about . . . . 7.0 p.m.  
.. dep. . . . . 9.50 a.m., 2.40 p.m.  
Windsor arr. about 1.45 p.m., 7.15 p.m.  
.. dep. .. 2.40 p.m., 9.15 a.m.  
Kingston arr. .. 7.10 p.m., 1.30 p.m.

### UP TRIP.

Kingston dep. . . . . 9.0 a.m., 2.30 p.m.  
Windsor arr. about 1.40 p.m., 7.15 p.m.  
.. dep. .. 2.40 p.m., 9.15 a.m.  
Henley arr. .. 7.15 p.m., 1.40 p.m.  
.. dep. . . . . 9.0 a.m.  
Oxford arr. about . . . . 7.10 p.m.

The through journey occupies two days each way, but passengers can join or leave the boat at any of the locks or regular stopping places. Circular tickets for Combined Railway and Steamer Trips are issued at most of the principal G.W.R. Stations, also at Waterloo, Richmond, and Kingston Stations, L. & S.W. Railway. Time Table giving full particulars of arrangements, fares, etc., post free, 11.

**ROWING BOATS** of all kinds for Excursions down the River at Charges which include Cartage back to Oxford.

Full Particulars on application.

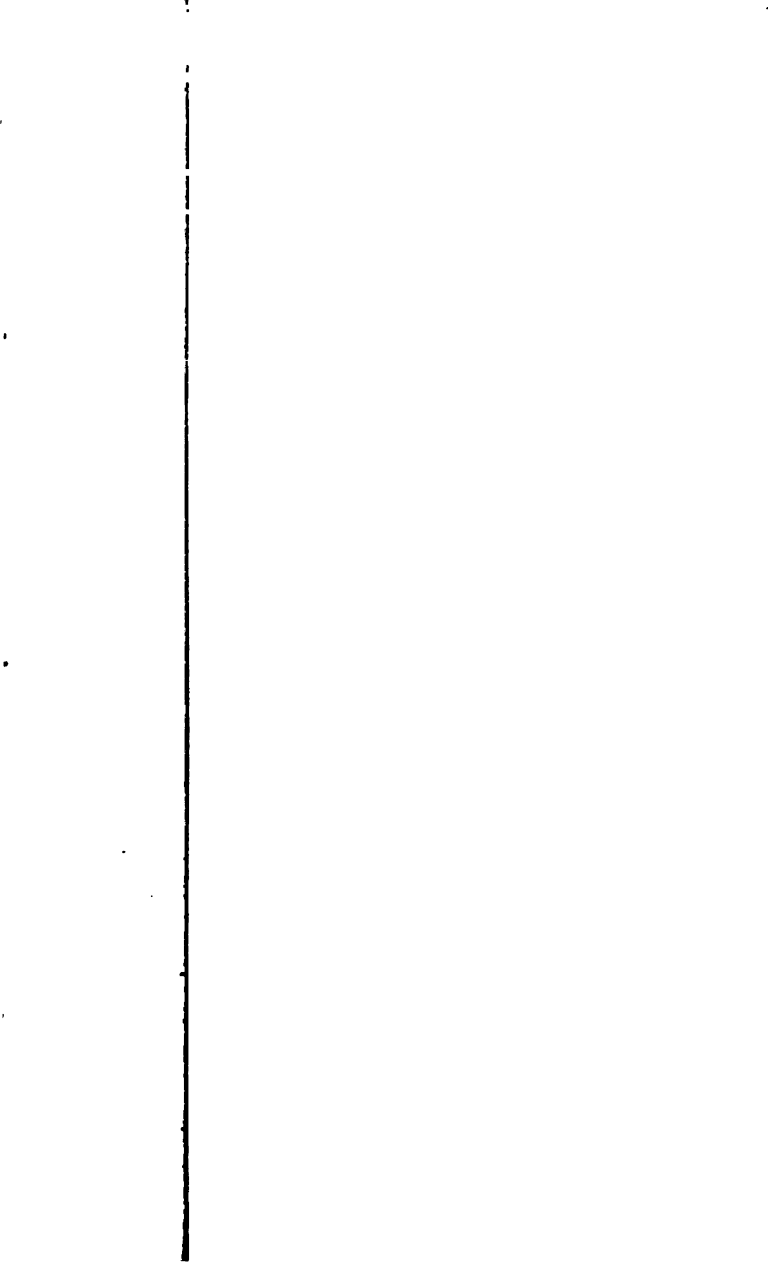
**STEAM LAUNCHES** for Hire by the Day or Week, and also for the Trip.

*Boats of every description, Canoes, Punts, &c., built to order.*

A large selection, both New & Second-hand, kept in readiness for Sale or Hire. Illustrated Price Lists may be had on application.

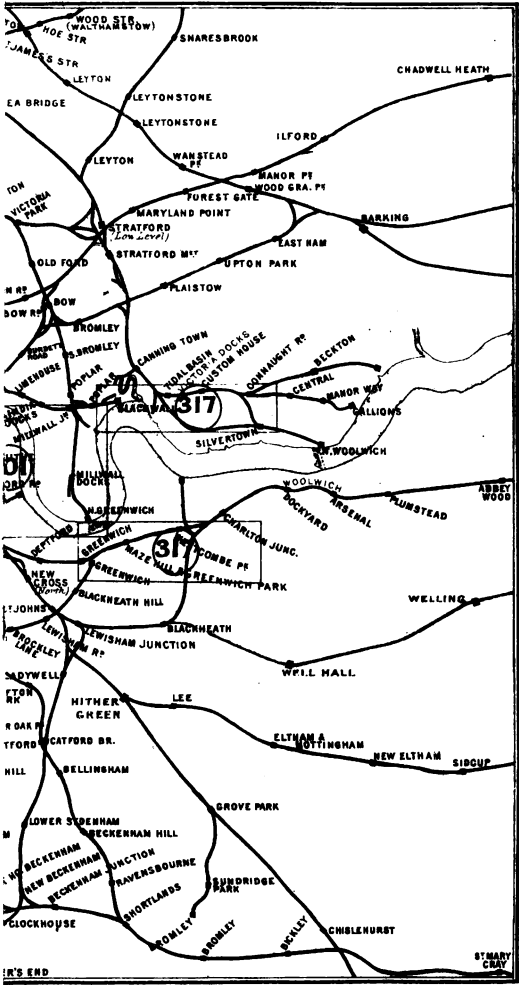
**HOUSE BOATS FOR SALE OR HIRE, & ALSO BUILT TO ORDER.**

**SALTER BROTHERS, Boat Builders, Folly Bridge, OXFORD.**





# CTIONS.



George Philip & Son, London & Liverpool.

the pages which the Maps face.

LONDON.

A

**Pictorial and Descriptive**

# **GUIDE TO LONDON:**

*ITS PUBLIC BUILDINGS, LEADING THOROUGHFARES,*

AND

*PRINCIPAL OBJECTS OF INTEREST,*

WITH

*NOTICES OF THE CENTRAL LONDON RAILWAY, THE  
WALLACE COLLECTION, LEIGHTON HOUSE,  
KENSINGTON PALACE, AND OTHER  
RECENT ADDITIONS.*

**Twenty-third Edition.—Ninety-seventh Thousand.**

**NUMEROUS MAPS AND SECTION PLANS.**

---

**UPWARDS OF EIGHTY ILLUSTRATIONS FROM RECENT  
PHOTOGRAPHS.**

**WARD, LOCK & CO., LIMITED,  
LONDON, NEW YORK, AND MELBOURNE.**

1901.

Oct 11, 1938

James Bullard

Br 4738.83.1

RIDE

'SINGER'

FREE WHEEL

CYCLES

Combine three distinct patents not obtainable in any other Cycle, viz.:

FREE WHEEL ACTION,  
FRONT RIM BRAKE,  
BACK PEDALLING BRAKE.

LIST, TESTIMONIALS, AND PRICES FREE.

**SINGER CYCLE Co.,**  
LTD.  
COVENTRY.

London: 17, Holborn Viaduct.

# CONTENTS.

	PAGE
HOTELS, BOARDING-HOUSES, AND RESTAURANTS IN LONDON . . . . .	x
LONDON : ITS GENERAL FEATURES AND GOVERNMENT . . . . .	1
THE HISTORY OF THE CITY . . . . .	11
TRACES OF THE PAST . . . . .	15
LONDON OF TO-DAY . . . . .	21
RAILWAY ACCESS TO THE METROPOLIS. . . . .	31
THE RAILWAYS IN LONDON . . . . .	49
CABS, OMNIBUSES, TRAMCARS, AND STEAMBOATS . . . . .	57
HOW TO SEE LONDON . . . . .	61

## *WANDERINGS ABOUT LONDON.*

EXCURSION I.—Charing Cross and its Neighbourhood . . . . .	65
EXCURSION II.—The Palaces and "Clubland" . . . . .	93
EXCURSION III.—Charing Cross to Kensington . . . . .	107
EXCURSION IV.—Regent Street and Regent's Park, Edgware Road, Oxford Street, &c. . . . .	134
EXCURSION V.—Through Official London : Charing Cross to the Houses of Parliament . . . . .	145
EXCURSION VI.—Westminster Abbey to Victoria . . . . .	167
EXCURSION VII.—Charing Cross to St. Paul's Cathedral . . . . .	191
EXCURSION VIII.—St. Paul's Cathedral and its Surroundings . . . . .	219
EXCURSION IX.—Westminster to the Mansion House, by the Embankment . . . . .	235
EXCURSION X.—The Heart of London : The Bank, &c. . . . .	245
EXCURSION XI.—Round about the City . . . . .	251
EXCURSION XII.—The Bank to Oxford Circus . . . . .	269
EXCURSION XIII.—The Bank to the "Elephant and Castle" . . . . .	283
EXCURSION XIV.—The Bank to the Tower, the Tower Bridge, the Docks, &c. . . . .	291
EXCURSION XV.—The Bank to Whitechapel, &c. . . . .	305

	PAGE
EXCURSION XVI.—Down the Thames : London Bridge to Southend . . . . .	315
EXCURSION XVII.—Up the Thames : London Bridge to Hampton Court . . . . .	323
EXCURSION XVIII.—Suburban Pleasure Resorts . . . . .	339
INDEX . . . . .	343

### MAPS AND PLANS.

Key Plan of London . . . . .	<i>Frontispiece.</i>
Railway Map of London and its Environs . . . . .	<i>Faces page 31</i>
Great Central Railway : Marylebone Terminus . . . . .	<i>Page 38</i>
Main Thoroughfares of London . . . . .	<i>Faces page 61</i>
Section I. of Plan of London . . . . .	<i>" " 65</i>
The National Gallery . . . . .	<i>Page 80</i>
Section II. of Plan of London . . . . .	<i>Faces page 113</i>
Section III. of Plan of London. . . . .	<i>" " 140</i>
The Houses of Parliament . . . . .	<i>Page 158</i>
Westminster Abbey . . . . .	<i>" 171</i>
St. Paul's Cathedral . . . . .	<i>" 222</i>
Section IV. of Plan of London . . . . .	<i>Faces page 241</i>
Sections V. and VI. of Plan of London . . . . .	<i>" " 283</i>
Section VII. of Plan of London . . . . .	<i>" " 301</i>
Sections VIII. and IX. of Plan of London . . . . .	<i>" " 317</i>

## THE LONDON HOTEL AND RESTAURANT

**266a, STRAND, LONDON, W.C.**

VISITORS to London will find many advantages by staying at this hotel. Most central for business or pleasure. One minute from the Law Courts, and only a few minutes' walk from St. Paul's Cathedral, Theatres, and all places of interest.

**Bed and Breakfast, 3s. 6d. No charge for attendance.**

PARTIES SPECIALLY CATERED FOR.

MRS. E. SEVIER, PROPRIETRESS.

## LIST OF ILLUSTRATIONS.

	PAGE		PAGE
The Cromwell Statue at Westminster . . . . .	xi	Thames Embankment . . . . .	166
The Arab Hall, Leighton House . . . . .	1	A State Function at Buckingham Palace . . . . .	167
The Lake, Golder's Hill . . . . .	10	Westminster Abbey, West Front . . . . .	169
Royal Exchange . . . . .	11	The North Transept . . . . .	173
The Tate Gallery . . . . .	15	The Choir Screen . . . . .	174
Hampton Court Palace . . . . .	18	Poets' Corner . . . . .	177
Her Majesty's Theatre, Haymarket . . . . .	21	The Choir . . . . .	179
A Match at the Oval . . . . .	30	Tomb of Henry VII. . . . .	181
How City Traffic is managed . . . . .	31	East Front . . . . .	185
Entrance to Euston Station . . . . .	33	Law Courts . . . . .	188
St. Pancras Station and Hotel . . . . .	35	Ludgate Hill . . . . .	191
Great Central Terminus: the Promenade . . . . .	37	Dining Hall, Middle Temple . . . . .	207
St. Paul's Cathedral . . . . .	39	Temple Church . . . . .	208
Henley Regatta . . . . .	40	Record Office . . . . .	211
London Bridge . . . . .	42	St. Paul's, The Choir . . . . .	219
Tower Bridge . . . . .	45	The Dome . . . . .	220
On Duty at the Horse Guards . . . . .	49	Nelson's Tomb . . . . .	232
Marble Arch . . . . .	57	Cleopatra's Needle . . . . .	235
A Public Coach Meet in Hyde Park . . . . .	61	Mansion House . . . . .	245
National Gallery . . . . .	65	Bank of England . . . . .	246
Trafalgar Square . . . . .	66	A Fruit Lunch in the City . . . . .	251
Piccadilly Circus . . . . .	76	The Guildhall . . . . .	253
National Portrait Gallery . . . . .	88	British Museum . . . . .	269
Chapel Royal, St. James's . . . . .	93	The Blue Coat Band . . . . .	282
Buckingham Palace . . . . .	98	Consols Office, Bank of England . . . . .	283
Changing Guard at St. James's Palace . . . . .	105	New Pavilion, Kennington Oval . . . . .	289
Imperial Institute . . . . .	107	The Pool . . . . .	290
Kensington Palace: King's Drawing Room and Gallery . . . . .	131	"Beefeaters" at the Tower . . . . .	291
The Great Wheel . . . . .	133	Billingsgate . . . . .	292
Sea Lion at the Zoo . . . . .	134	Tower of London . . . . .	294
Studies at the Zoo . . . . .	143	The White Tower . . . . .	297
Houses of Parliament . . . . .	145	Tower Bridge . . . . .	299
New Admiralty Buildings . . . . .	146	Entrance to West India Docks . . . . .	305
The Horse Guards . . . . .	147	Seamen's Almshouses . . . . .	313
Government Offices, Whitehall . . . . .	151	Southend Pier . . . . .	314
Westminster Hall . . . . .	154	Thames at Greenwich . . . . .	315
House of Lords . . . . .	159	Greenwich Hospital . . . . .	317
House of Commons . . . . .	161	A Coaching Contest at Ranelagh . . . . .	323
Westminster Bridge and Houses of Parliament . . . . .	163	The Tate Collection . . . . .	326
		The Thames at Richmond . . . . .	334
		On Hampstead Heath . . . . .	338
		Golder's Hill House . . . . .	339
		The York Watergate . . . . .	343



**BRIGHTON.**  
**OLD SHIP HOTEL**

(CENTRAL POSITION)

→⇒ FACING THE SEA. ⇒←

*One of the oldest-established, most comfortable, and  
best known Hotels in the Kingdom.*

FOR FAMILIES AND GENTLEMEN.

LADIES' COFFEE ROOM. BILLIARD ROOM.

LIGHTED THROUGHOUT BY ELECTRICITY.

HIGH-CLASS CUISINE <sup>AND</sup> WINES.

*☛ The London and other Coaches start from  
this Hotel.*

GOOD STABLING AND LOOSE BOXES.

TABLE D'HOTE DAILY FROM 6.30.

**Old Ship Assembly Rooms**

FOR BALLS, CONCERTS, BANQUETS, &c.

*For Terms apply to the Manager.*

R. BACON & Co., Ltd.,  
Proprietors.

W. J. WAGSTAFF,  
Manager.

# NORTH LONDON RAILWAY,

IN CONNECTION WITH THE  
LONDON AND NORTH-WESTERN,  
LONDON AND SOUTH-WESTERN, GREAT EASTERN,  
LONDON, TILBURY, AND SOUTHEND,  
GREAT NORTHERN, AND GREAT WESTERN RAILWAYS

---

*Train Services between*

**BROAD ST. (CITY) & KEW BRIDGE EVERY HALF HOUR,  
AND EVERY HOUR BETWEEN**

**BROAD STREET AND RICHMOND,**

THENCE BY

**LONDON AND SOUTH-WESTERN RAILWAY**

TO

**Teddington, Hampton Court, Bushey Park, Kingston, &c.**

A Service of Trains is run by the Great Western Company between Southall and Willesden, forming a direct communication between Broad Street (City) and all North London Stations, with the Great Western Company's Suburban and Riverside Stations.

EVERY FIFTEEN MINUTES BETWEEN

**BROAD STREET & CHALK FARM**

*(The nearest Station for Regent's Park, Zoological, and Botanic Gardens, Primrose Hill, &c.).*

FREQUENT TRAIN SERVICE BETWEEN

**BROAD STREET & ALL NORTH LONDON STATIONS**

AND

**LOUDOUN ROAD (for Swiss Cottage), KILBURN,  
QUEEN'S PARK (West Kilburn), and  
WILLESDEN JUNCTION STATIONS.**

EVERY FIFTEEN MINUTES BETWEEN

**BROAD STREET AND POPLAR**

*(For the Poplar, East and West India, and Millwall Docks, and Blackwall Tunnel.)*

Through Bookings between **Chalk Farm** and **Plaistow** (and intermediate Stations) in connection with the Trains of the London, Tilbury, and Southend Railway.

Frequent trains to **Victoria Park** and **Bow** interchange stations, in connection with Great Eastern Trains to Stratford (for Great Eastern Main Line), Ilford, Woolwich and Woodford Lines.

Also to **Hackney**, for Great Eastern Trains on the Palace Gates, Enfield Town, and Walthamstow and Chingford Branch Lines, *via* a Covered Footway and Gallery.

FREQUENT TRAIN SERVICE BETWEEN

Broad Street and all North London Stations, and Finsbury Park and the Suburban Stations of the Great Northern Railway.

A Half-hourly Service of Trains is run by the London and North-Western Company between Broad Street and the Mansion House (*via* North London, London and North-Western, and Metropolitan District Railways).

**G. BOLLAND NEWTON, GENERAL MANAGER.**

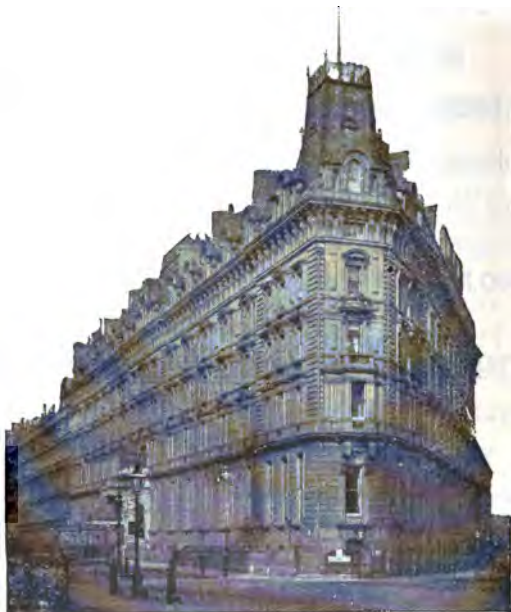


NO CHARGE FOR ATTENDANCE.

# The Westminster Palace Hotel,

VICTORIA STREET, LONDON, S.W.

Telegraphic Address—"HOSTELRY, LONDON."



Telephone—No. 70, WESTMINSTER.

**M**OST convenient situation for Business or Pleasure. Opposite Westminster Abbey and the Houses of Parliament. The Building is Fireproof. Electric Light throughout, Hydraulic Passenger Lifts, and all the latest modern improvements. Spacious Reading, Writing, Dining, and Drawing Rooms, together with Smoking and Billiard Rooms, are set apart for the convenience of visitors to the Hotel and their friends. Revised Tariff for 1900 on application. Visitors are received at Fixed Inclusive Rates, from 12/- per day.

GEO. J. BRINKWORTH, MANAGER.



*Symonds & Co.,*

*[23, Bouverie Street,*

**THE CROMWELL STATUE AT WESTMINSTER.**

*See p. 152.)*

## HOTELS, RESTAURANTS, &c., IN LONDON.

**P**ROBABLY, the first thing upon which a visitor to London who has no friends in town desires information is as to how he is to be housed and fed. On this point he need be under no apprehension. It has been calculated that all the year round there is an average of 120,000 visitors daily within the boundaries of the metropolis. Of these, a large proportion, of course, stay in private houses or with friends; but it is believed that the recognised hotels alone are capable of accommodating amongst them from 25,000 to 30,000 guests; while the boarding-houses and private hotels could provide for at least as many more.

VISITORS TO LONDON.  
**TRANTER'S HOTEL.**  
 FIRST-CLASS TEMPERANCE.  
 6, 7, 8, 9, BRIDGEWATER SQ., BARBICAN, LONDON.



VISITORS TO LONDON will find many advantages by staying at this quiet, home-like, and comfortable Hotel. **Most Central for Business or Pleasure;** near St. Paul's Cathedral, G.P.O., and all Places of Interest; two minutes' walk from Aldersgate Street, and five from Moorgate Street Metropolitan Railway Stations, Termini of the G.W., G.N., G.E., Midland, and in connection with ALL Railways. Trains, Cars, Buses, every three minutes to all parts of London and Suburbs. Highly recommended. Established 1859. **Recently Enlarged.** Perfect Sanitary arrangements.

**Night Porter.** Electric Light throughout.

*Christian Herald* says:—"We can recommend Tranter's Temperance Hotel as a most comfortable place."

**TERMS.**—Single Bedrooms 2/- to 2/6; Double, 3/- to 4/6, with use of Sitting, Smoking, and Coffee Rooms. Breakfast or Tea from 1/- to 1/9.

**NO CHARGE FOR ATTENDANCE.**

Special Inclusive Terms to Colonists, Americans, and others, 6/- per day (includes Good Bedroom, Attendance, Meal Breakfast, and Meat Tea).

Write for "**HOW TO SPEND A WEEK (OR LONGER) IN LONDON,**" with Tariff and Testimonials, post free, to G. T. S. TRANTER, Proprietor.

Telegraphic Address: "**HEALTHIEST. LONDON.**"

"A HOME FROM HOME" IN THE HEART  
 OF LONDON.

# SAVAGE'S HOTEL,

FAMILY AND PRIVATE.

54, 56, 58, & 60, WATERLOO ROAD,

Near London and South-Western Railway Station  
 (Waterloo).

VISITORS TO LONDON will find every comfort. It is  
 Central, and near all Places of Amusement.

**MODERATE TARIFF.**

THOMAS FIELD, PROPRIETOR.

Every year sees an increase in the number of hotels of almost every grade, but this is particularly noticeable as regards first-class hotels. The Hotel Cecil, the Carlton, the Great Central, and the Hotel Russell have all been built within the last few years, and others are projected.

The facilities for obtaining luncheons, dinners, suppers, and occasional refreshment are abundant and varied. In these matters also London has recently witnessed astonishing improvements.

## HOTELS.

We cannot pretend to give a complete list of all the hotels in London; but we direct readers' attention to some in different parts of the metropolis. The tariffs have been supplied by the proprietors, and may therefore be considered trustworthy; but it is generally advisable to secure accommodation by letter before starting on a trip to town.

Travellers who only wish to spend a night or two in London will perhaps find the great **Railway Hotels** adjoining the various termini economical as well as convenient:—

<i>Cannon Street</i> : R., 2/6; B. or L., 2/6; D., 3/6; T., fr. 1/6; A., 1/6.	B., 2/- to 3/-; L., 2/6 to 3/-; D., 2'6 to 4/6; T., 2/6; A., 1/6. Pension, 12'6 day.
Pension, 12/6 per day or 80/- per week.	<i>Great Northern</i> , King's Cross :
<i>Charing Cross</i> : R. fr. 3/-; B. or L., 3/6; D., 5/-; T. (plain), 1/6; A., 1/6.	<i>Great Western</i> , Paddington :
<i>Euston</i> :	<i>Grosvenor</i> , Victoria Station :
<i>Great Central</i> , Marylebone Road :	<i>Holborn Viaduct</i> :
<i>Great Eastern</i> , Liverpool Street; R., 3/-;	<i>Midland Grand</i> , St. Pancras : R. and A., 4/-; B. or T., fr. 1/6; table d'hôte, 5/-; L., fr. 3/-.

The **Euston Hotel**, fronting the terminus of the London and North-Western Railway and belonging to the company, contains more than two hundred bedrooms, besides the usual public and private apartments.

The **Midland Grand Hotel** forms the front of the St. Pancras terminus, and was designed by the late Sir Gilbert G. Scott.

**Charing Cross Hotel**, part of the noble railway station erected from the designs of Mr. E. M. Barry, has four storeys above the ground line, two in the roof, and three beneath the Strand level; but as the ground slopes southward, the lower ones have many well-lighted rooms.

The **Great Eastern Hotel** adjoins the terminus of the railway from which it takes its name, Liverpool Street. It is, in fact, part of that palatial building, and is entered from the platform of the station, as well as from the street.

[ABBREVIATIONS: R., Bedroom; B., Breakfast; L., Luncheon; D., Dinner; T., Tea; A., Attendance; fr., from; temp., temperance.]

Among the chief **Hotels**, other than those attached to the railway termini, in London, are:—

- Adelphi**, Adam Street: R., fr. 5/-; B., fr. 1/6; L., 2/-; D., 3/- to 4/-.  
Pension, fr. 63/- per week.
- Albemarle**, Albemarle Street:
- Alexandra**, St. George's Place, Hyde Park:
- Almond's**, Clifford Street, Bond Street:
- Anderton's**, Fleet Street: R., 2/- to 3/-; B. or T., 1/6 to 3/-; L., 2/-; D., 3/6; A., 1/6.
- Angus**, New Bridge Street, Blackfriars: R., 2/-; B. or T., 1/6 to 2/-; L., 1/6; D. (to order); A., 1/-.
- Armfield's**, South Place, Finsbury: R., 2/- to 3/6; B., L. or T., 1/6 to 2/6; D., 3/6 to 5/-; A., 1/6.  
Pension, 9/- to 12/- per day, fr. 42/- per week.
- Arundel**, Arundel Street, Strand: R. and B., 5/- to 7/-; L., 2/-; D., 3/-; T., 1/- to 2/-; A., 1/-.  
Pension, 9/6 to 10/6 per day.
- Avondale**, 68a, Piccadilly:
- Bailey's**, Gloucester Road, S.W.:
- Bath**, Arlington Street, Piccadilly:
- Bath and Cheltenham**, near Paddington Station (G.W.R.): R., 5/- to 7/6; B., fr. 1/6; L., 2/-; T., fr. -/6; D., 4/-; A., 1/-.
- Batt's**, 41 and 42, Dover Street: Suites of apartments, 21/-; B., fr. 3/-; L., 2/6; D., 5/-; T., 1/-; A., 1/6.
- Bedford**, Covent Garden:
- Bedford**, 91-5, Southampton Row:
- Berkeley**, 77, Piccadilly: Pension, 10/6 per day.
- Berners**, 6 and 7, Berners Street: R. and A. fr. 2/6; B. (table d'hôte), 2/6; L., 2/-; D. (table d'hôte), 3/6; T. fr. 1/6.  
Pension, 10/6 per day.
- Bolton Mansions**, Bolton Gardens, S.W.:
- Bridge House**, 4, Borough High Street: R. and A., 3/- to 3/6; B. or T., 1/6 to 3/-; L., 1/- to 2/-; D., 2/- to 5/-.
- Bristol**, Burlington Gardens:
- British**, 82, Jermyn Street:
- Brown's**, 21, Dover Street:
- Brunswick**, Jermyn Street, Piccadilly: R., 6/-; B. or L., 3/6; D., 7/-; T., 2/6; A., 1/6.
- Buckingham**, 25, Villiers Street, Strand:
- Buckingham Palace**, Buckingham Gate:
- Buckland's**, 43, Brook Street:
- Burlington**, Old Burlington Street and Cork Street:
- Burr's**, 10-12, Queen's Square: Pension, 7/- a day, in winter; in summer, 8/- a day; if without dinner, 2/- less.
- Cadogan**, 75, Sloane Street, Cadogan Place:
- Caledonian**, Adelphi Terrace, Strand: R., A. and B., 6/6; L., 1/6 to 2/6; D., 3/6; T., fr. -/9.  
Pension, 8/6 per day.
- Carlton**, Haymarket: R. (single), fr. 7/6; (double), fr. 12/-. Suite of apartments from 25/- to 60/-. Charges for rooms include bath, electric light and attendance. B., fr. 2/-; L., 5/-; D., 7/6. The "Carlton" supper in Grand Restaurant, 5/-.
- Castle and Falcon**, Aldersgate Street: R. and A., 4/6; B. or T., 2/-; D., 3/6.
- Cavendish**, 81, Jermyn Street, Piccadilly:
- Challis's Royal**, 59-64, Rupert Street, W.:
- Claridge's**, Brook Street, Grosvenor Square:
- Coburg**, Carlos Place, Grosvenor Square:
- Cocker's**, Charterhouse Square:
- Covent Garden**, Southampton and Henrietta Streets: R., 3/- to 5/-; B. or T., 1/6 to 3/6; D., 2/6 to 3/6; A., 1/6.
- Cox's**, 55, Jermyn Street:
- Craven**, 43-6, Craven Street, Strand: R., 3/6 to 7/-; B., 2/- to 3/6; L., 2/6 to 3/-; D., 3/- to 5/6; T., fr. 1/6; A., 1/6.  
Pension, 12/- per day or 73/6 per week.
- De Keyser's Royal**, Blackfriars Embankment: Pension, 15/- to 20/- per day, with a reduction of 5/-, if dinner is not taken.
- Duke of Edinburgh**, Salisbury Square, E.C.:
- First Avenue**, High Holborn:
- Fischer's**, 11, Clifford Street, Bond Street: R., 5/- to 8/-; B. or T., 1/6 to 2/6; L., 2/-; D., 5/- to 6/-; A., 1/6.  
Pension ("out of season"), 12/- per day.
- Ford's**, Manchester Street, 13, Manchester Square: R., 2/6 to 8/-; B., L., or T., 1/6 to 3/-; D., 3/6; A., 1/6.
- Golden Cross**, Charing Cross: R., fr., 4/-; B., fr. 2/-; L., fr. 2/6; D., fr. 3/-; T., fr. 1/6; A., 1/6.

[ABBREVIATIONS: R., bedroom; B., breakfast; L., luncheon; D., dinner; T., tea; A., attendance; fr., from; temp., temperance.]

**Grand**, Northumberland Avenue:  
**Hatchett's** (also known as *White Hart Cellars*), 67a, Piccadilly:

**Haxell's Royal Exeter**, 375, Strand: R. and A., 4/- to 6/-; B., fr. 2/6; L., fr. 2/6; D. (*table d'hôte*), fr. 2/6.

*Pension*, fr. 10/- per day.

**Horrex's**, Norfolk Street, Strand:  
**Horsehoe**, 264, Tottenham Court Road, R., 2/6; B., 2/-; A., 1/-.

**Hôtel Cecil**, Strand and the Embankment: R., fr. 6/-; B., 2/- to 3/6; L., 3/6; D., 6/-. The "Cecilia" dinner, 10/6.

**Hôtel Métropole**, Northumberland Avenue:

**Hôtel Russell**, Russell Square: R., 4/6; B., 2/6; L., 3/6; D., 5/-; T., 1/-; A., nil.

*Pension*, 14/- per day.

**Hôtel Victoria**, Northumberland Avenue: R., 3/6 to 7/- (double, 5/6 to 20/-); B. or T., 2/6 to 3/6; L. (*table d'hôte*), 3/6; D. (*table d'hôte*), 5/-; A., 1/6.

*Pension*, during the season, 20/, at other times 15/- per day.

**Hôtel Windsor**, Victoria Street, S.W.: R., 3/- to 8/-; B. or T., 2/- to 3/6; L., 2/- to 2/6; D., 3/6 to 4/-; *table d'hôte*, 5/-; A., 1/6.

*Pension*, 12/- to 14/- per day.

**Howard**, Norfolk Street, Embankment: R. with full board and A., fr. 9/6 per day; R. and B., fr. 6/- per day.

**Hummum's**, Covent Garden:

**Inns of Court**, High Holborn: R., 3/- to 7/6; B., 2/- to 3/6; L., 2/- to 3/-; D. (*table d'hôte*), 3/6; T., 1/6 to 3/-; A., 1/6.

*Pension*, 10/6 to 12/6 per day.

**Langham**, Langham Place:

**Lay's**, 5-9, Surrey Street, Strand, W.C.:

**Limmer's**, Hanover Square:

**Long's**, New Bond Street:

**Love's**, Albemarle Street:

**Manchester**, Aldersgate Street: R., 2/6; B., 2/6; L. (*table d'hôte*), 2/6; D. (*table d'hôte*), 3/6; T., 1/6 to 2/-; A., 1/6.

**Metropolitan**, South Place, Finsbury Square:

**Marshall Thompson's**, 28, Cavendish Square:

**Morley's**, Trafalgar Square: R. fr. 3/-; B. or L., fr. 2/-; D., fr. 3/6; T., fr. 1/-; A., 1/6.

*Pension*, exclusive of apartments, fr. 8/6 per day.

**Morton**, Russell Square:

**Norfolk**, Norfolk Square:

**Norris's**, Addison Road Station: R., fr. 2/-; B. or L., fr. 2/-; D., fr. 3/-; T., fr. 1/-; A., 1/-.

*Pension*, fr. 8/- per day or 52/6 per week.

**Park**, 10, Park Place, St. James's Street:  
**Peele's**, 77, Fleet Street: R. and A. and B., 5/-; T., 1/6 to 2/-.

**Portland**, 95-9, Great Portland Street, Portland Place; R., fr. 2/6; B. or T., fr. 1/6; L., 2/-; D., 3/6; A., 1/6.

*Pension*, 8/6 per day.

**Prince of Wales**, 16-18, De Vere Gardens, W.:

**Queen's**, Leicester Square:

**Queen's Gate**, Queen's Gate: R., 4/-; B. or T., 2/-; L., 2/6; D., 3/6; A., -/6;

*Pension*, 10/6 per day.

**Saokville**, 28, Sackville Street, Piccadilly:  
**Salisbury**, Salisbury Square: R. and A., fr. 4/-; B. or T., 2/- to 3/-; L., 2/6 to 3/-; D. (*table d'hôte*), 3/6; A., 1/6.

**Saracen's Head**, Snow Hill, Holborn Viaduct: R. and A. and B., 5/6; L., 2/-; D., 2/6; T., 1/6 to 2/6.

**Savage's**, Waterloo Road: R. and A., fr. 2/6; B. or T., 1/- to 2/6.

**Savoy**, The Embankment:

**South Kensington**, Queen's Gate Terrace: R., 4/-; B. or L. 2/6; D., 5/-; T., fr. 1/6.

*Pension*, 12/- per day.

**Tavistock**, Covent Garden: B. and A. and R., 7/6; D., fr. 3/-.

**Waterloo Hotel**, 85 and 86, Jermyn Street: R., 4/-; B., L., or T., fr. 2/-; D., fr. 4/-; A., 1/6.

*Pension*, 12/6 per day or 84/- per week.

**Westminster Palace**, Victoria Street: R., fr. 3/-; B., fr. 2/-; L., fr. 1/6; D., fr. 3/-; T., fr. 1/6; A., 1/6.

*Pension*, fr. 12/- per day.

The colossal **Hôtel Cecil** has rapidly gained a place in the affection of Londoners and their visitors, more particularly Americans, for whom special *chefs* are employed. It fills the site of two entire streets, Salisbury Street and Cecil Street—which in their turn occupied the spot whereon Salisbury House, the palace of Elizabeth's great statesman, once stood. The hotel extends from the Strand to the Embankment, contains a thousand apartments, and consists of

# CHARING CROSS



# TURKISH BATHS

NEVILL'S.

Gentlemen's Entrance—

**NORTHUMBERLAND AVENUE.**

**SEPARATE BATH FOR LADIES.**

Entrance—**Northumberland Passage, Graven St., Strand.**

**Pronounced to be the Finest in Europe.**

Admission—9 a.m. to 7 p.m., *3s. 6d.*; after 7 p.m., *2s.*

AND AT LONDON BRIDGE, ALDGATE, EDGWARE  
ROAD, AND BROAD STREET, CITY.

PROSPECTUS POST FREE.

---

# HOWARD HOTEL,

Norfolk Street, Victoria Embankment,

❧ **LONDON.** ❧

Telegrams: "KICONI, LONDON."

Telephone No. 5511 Gerrard.

Two hundred Rooms, including spacious Drawing, Dining, Reading, Smoking, Reception, Billiard, and Private Suites of Apartments. Electric Light throughout. Lifts to all floors. Fixed Tariff.

**J. W. M. JARRETT,**

*Proprietor.*

thirteen floors. It is of attractive architecture—the general style being that phase of Renaissance usually associated with the work of Adams. The *Hôtel Cecil* has now a frontage to the Strand, a carriage drive leading directly from that busy thoroughfare to the quadrangle of the hotel. A new front has been erected overlooking the Strand. The establishment occupies two and a quarter acres, and is the largest hotel in the world. The banqueting rooms will accommodate fifteen hundred persons.

The principal feature of Langham Place is the *Langham Hotel*, one of the most magnificent hotels in the metropolis, greatly patronised by the best English and Colonial families—also by visitors from the Continent and the United States. The principal façade is two hundred feet long. The large dining-room has a length of a hundred feet, and there are six hundred apartments. The hotel was opened in 1865 by the Prince of Wales. The management of this imposing structure keeps pace with the times, among its improvements being the adoption of the electric light, which is fitted throughout, the beautifully decorated new vestibule, leading from the entrance-hall direct into the dining-room, a tastefully furnished music and drawing room, &c. The private suites of rooms are much resorted to for wedding receptions, regimental and other dinners.

The *Hôtel Victoria*, in Northumberland Avenue, is one of the most magnificent in Europe. The *Westminster Palace Hotel* is quite its equal, and its position is unrivalled either for business purposes or for pleasure. The *Grand*, the *Hôtel Métropole*, the *Savoy*, and many others contest with them the palm of superiority. Several new hotels of importance have recently been opened, notably the *Carlton*, Haymarket, the *Great Central*, Marylebone Road, and the *Hôtel Russell*, Russell Square. These three hotels are perhaps the finest modern buildings in London. *Horrex's*, at the corner of Norfolk Street, Strand, and the *Queen's*, Leicester Square, are also new houses.

*Savage's*, in the Waterloo Road, close to the South-Western Railway Station, is useful for visitors from the South and West of England, the Isle of Wight, Devonshire, &c. Within easy distance of the Strand, it is a comfortable home for the stranger; and the tariff is moderate.

Besides *De Keyser's Royal*, already mentioned, there are many other *Hotels expressly adapted to the tastes and requirements of foreigners*. Among them are:—

---

[ABBREVIATIONS: R., bedroom; B., breakfast; L., luncheon; D., dinner; T., tea; A., attendance; fr., from; temp., temperance.]

---

*Beecher's*, Christopher Street, Finsbury Square: R. and A., 3/-; B. or T., fr. 1/6 to 2/-; L., 2/6; D., 3/-.  
*Pension*, 10/6 per day.

*Hôtel Continental*, Regent Street: R., fr. 5/-; B., 2/6; L., 3/6; D., 7/6 to 10/-; T., 2/-; A., 1/6.  
*Pension*, 17/6 per day or 120/- per week.



# WARD, LOCK & Co.'s SHILLING GUIDE-BOOKS.

## ENGLAND AND WALES.

<p>Aberystwyth, Barmouth, &amp;c. (the Southern Section of N. Wales). Aldeburgh, &amp;c. Bath, Glastonbury, &amp;c. Bideford, Clovelly, &amp;c. Birmingham. [<i>&amp;c.</i>] Bournemouth, New Forest, Bridlington, Filey, &amp;c. Brighton. Broadstairs. Buxton and Dovedale. Canterbury and N. E. Kent. Channel Islands. Cromer, Sheringham, &amp;c. Dartmoor. Dawlish. Deal, Walmer, &amp;c. Dover. Eastbourne. English Lakes. Exeter &amp; South-East Devon. Exmouth. Falmouth &amp; South Cornwall. Felixstowe, &amp;c. Folkestone, Sandgate, Hythe, Harrogate. &amp;c. Hastings, Bexhill, &amp;c. Herne Bay. Hexham and the Borderland. Ilfracombe. Ilkley. Isle of Man. Isle of Wight.</p>	<p>Leamington, Warwick, &amp;c. Liverpool. Llandrindod Wells, &amp;c. Llandudno, Colwyn, &amp;c. (the Northern Section of N. Wales). London. Lowestoft. Lyme Regis, &amp;c. Lynton and Lynmouth. Margate. Matlock. Minehead. Newquay &amp; North Cornwall. North Wales. Nottingham and Sherwood Forest. Penzance, Scilly Isles, &amp;c. Plymouth. Ramsgate. Scarborough. Sidmouth. Southwold, &amp;c. Stratford-upon-Avon. Swanage, &amp;c. Teignmouth. Torquay. Weymouth. Whitby. Windsor. Worthing. Wye Valley. Yarmouth and the Broads.</p>
--	--

## SCOTLAND.

<p>Aberdeen and Deeside. Edinburgh. Glasgow Exhibition, the Clyde Watering Places, &amp;c.</p>	<p>Highlands and Islands. Inverness &amp; Northern High- lands. Oban, Fort William, &amp;c.</p>
--	---

## IRELAND.

<p>Antrim, Giant's Causeway, &amp;c. Belfast. Cork, Glengariff, &amp;c. Donegal Highlands. Dublin and Wicklow.</p>	<p>Greenore, Carlingford Lough, &amp;c. Killarney, Coast of Kerry, &amp;c. Limerick, Coast of Clare, &amp;c. Northern Lake District. Waterford, Wexford, &amp;c.</p>
--	--

## THE CONTINENT.

<p>Belgium and Holland. Paris.</p>	<p>Switzerland.</p>
--	---------------------

LONDON: WARD, LOCK AND Co., LIMITED.

[ABBREVIATIONS : R., bedroom ; B., breakfast ; L., luncheon ; D., dinner ; T., tea ; A., attendance ; fr., from ; temp., temperance.]

- Cavour*, 20 and 21, Leicester Square :
- Hôtel des Etrangers*, 37 and 38, Gerrard Street, Soho :
- Hotel Français*, 27, Gerrard Street, Soho :
- Hôtel de Hongrie*, Lisle Street, Leicester Square : R. and A., 3/- ; B., -/9 ; L., 1/6 ; D., 2/- ; T., 1/-.  
Pension, 8/- per day or 55/- per week.
- Hôtel de Italie*, 26, Old Compton Street, Soho :
- Hôtel Mathis*, Arundell Street, Coventry Street, W. :
- Hôtel Provitali*, Arundell Street, W. : R., fr. 3/- ; B. or T., fr. 1/6 ; L., 2/6 ; D., 4/- ; A., 1/-.  
Pension, fr. 9/- per day.
- Hôtel des Pyrénées*, 86, Wardour Street, W. :
- Hôtel Provence*, 17 and 18, Leicester Square :
- Klein's*, 38, Finbury Square : R. and A., 2/6 to 3/- ; B. or T., 1/- to 2/- ; L., 1/6 to 2/6 ; D. (*table d'hôte*), 3/-.  
Pension, 50/- to 60/- per week.
- Seyd's*, 39, Finsbury Square : R. and A., fr. 2/6 ; B. or T., 1/6 to 2/6 ; D. (*table d'hôte*), 3/-.  
Pension, 8/6 per day.
- Temple*, 11, Arundel Street : R., 4/- ; B. or L., 2/6 ; D., fr. 3/6 ; T., fr. 1/9 ; A., -/6.  
Pension, 10/6 per day.
- Wedde's*, 12 Greek Street, Soho Square : R. and A., 2/6 ; B. or L., 1/6 ; D., 2/- to 2/6 ; T., fr. -/8.  
Pension, 7/6 per day or 40/- per week.

**Private Hotels**—i.e., those not licensed—and strictly **Temperance Hotels** are to be found in all parts of London. Among them are :—

[ABBREVIATIONS : R., bedroom ; B., breakfast ; L., luncheon ; D., dinner ; T., tea ; A., attendance ; fr., from ; temp., temperance.]

- Bonn's*, 6, York Street, St. James's Square, S.W. :
- City Central*, 50, Newgate Street : R., fr. 2/- ; B. or T., fr. 1/- ; L., 1/6 ; A., -/6.
- Cranston's Waverley*, Southampton Row, W.C. : R., B., A., and bath, 5/- per day. Two persons, 9/6.  
Also at 87, King Street, Cheapside.
- Demeter House*, 13, Montague Place, Russell Square : Pension, 35/- to 52/6 inclusive, per week.
- Devonshire*, Bishopsgate Street : R., 2/- to 2/6 ; B. or T., 1/6 to 2/6 ; L., 1/- ; D., 2/6 ; A., 1/6.  
Pension, 9/6 per day or 63/- per week, for full board ; two meals only, 52/6 per week.
- Faulkner's*, 26, Villiers Street, Strand : R., fr. 2/- ; B. or T., fr. 1/6 ; L., fr. 2/- ; D., fr. 2/6 ; A., 1/-.
- Horner's*, 19, Euston Road : R., 2/- to 3/- ; B. or T., 1/- to 2/- ; D., 2/- ; A., -/9 to 1/-.
- Ling's*, Finsbury Square : R., 2/- ; B. or T., 1/- ; L., 1/6 ; D., 2/- ; A., -/6.
- Philp's Cockburn Hotels*, 9 and 10, Endsleigh Gardens, and 13, Henrietta Street, Covent Garden : R. and A., 3/- to 3/6 ; B., 2/- ; L., 1/- to 2/6 ; D., 2/6 to 3/6 ; T., 1/6 to 3/6.
- Tranter's*, Bridgewater Square, Barbican : R. and A., 2/- to 2/6 ; B. or T., 1/- to 1/9 ; L., 1/6 ; D., 2/- to 2/6.  
Pension 6/- per day.
- West Central*, Southampton Row, Russell Square : R., 1/6 to 2/6 ; B. or T., 1/3 to 2/- ; L., 1/6 to 2/6 ; A., -/9.
- Williams's*, Montague Street, Russell Square : R., 1/6 to 2/6 ; B. or T., 1/3 to 2/- ; L., 1/6 to 2/6 ; D., 2/- ; A., -/9.  
Pension (winter only), 6/6 per day or 42/- per week.
- Wild's*, 34-40, Ludgate Hill : R. and A., 2/6 to 4/- ; B. or T., 1/6 to 2/- ; L., 1/6.
- Do. 70 & 71, Euston Square : Same charges.

**Established 1879.**

---

# DEMETER HOUSE

13, Montague Place, Russell Square,  
LONDON, W.C.

---

VISITORS TO LONDON SEEKING A  
**THOROUGHLY RELIABLE**

BOARDING ESTABLISHMENT will find this replete with the  
comforts and freedom of a refined home.

---

**AN EXCELLENT TABLE IS PROVIDED.**

---

THE house is spacious, and has handsome RECEPTION  
AND BEDROOMS. It is at the back of the British  
Museum, is most centrally situated, and within a shilling cab  
fare to all the principal theatres and places of amusement.

**Daily Terms**, which include good Bedroom, Breakfast,  
Luncheon, Dinner, and Attendance, from 6/- to 7/6 per day  
according to room selected.

**Bed and Breakfast** 4/- and 4/6 per day.

**Weekly Terms**, £1 15s. to £2 12s. 6d. inclusive.

---

*Address*—A. GOODMAN, PROPRIETRESS.

**Tranter's Temperance Hotel**, situated in Bridgewater Square, in



the Barbican, is very central for visitors, whether they have "run up to town" on business or on pleasure. It is easily accessible from the chief railway termini; is close to the Aldersgate Street Metropolitan railway station; and near St. Paul's Cathedral and the General Post Office. Possessing every adjunct of a first-class temperance hotel, it is at once homely and select, and withal it has a low tariff of charges.

**Demeter House**, 13, Montague Place, Russell Square. Visitors to London will find these quarters thoroughly comfortable, quiet, yet central, with a most liberal table, at moderate terms.

**Wild's Temperance Hotel**, 34 to 40, Ludgate Hill, is well known by visitors from all parts of the world. It is a comfortable, home-like hotel, most central for business or pleasure, and close to Holborn Viaduct and Ludgate Hill stations for the Continent. The Branch Establishment at 70 and 71, Euston Square, will be found equally well-appointed. It is close to Euston (London and North-Western Railway), St. Pancras, and the Great Northern Railway stations; and is pleasantly situated, overlooking the gardens in the square.

**Cranston's Waverley Hotel**, Southampton Row, is a handsome and well-appointed building, opened in March, 1900. It is conveniently situated for the theatres, the Law Courts, and the principal railway stations. One hundred and fifty rooms.

**Horner's Temperance Hotel** is situated in the Euston Road, a position it has occupied since 1850. It is nearly opposite the King's Cross and St. Pancras stations; and is on that account, and from its proximity to Euston station, a very desirable hotel for visitors from the northern and midland counties.

## RESTAURANTS.

"To estimate the number of establishments in London devoted to the replenishment of the inner man," says a writer in the *Windsor Magazine*, "is a bewildering task indeed. The London Directory gives a list of 414 refreshment-rooms, 762 dining-rooms, and 1,712 coffee-houses, making a total of 2,888 eating-houses, without including the great host of hotels and public-houses. Allowing each of these establishments two hundred customers a day—a very moderate estimate—we find ourselves faced with the startling total of nearly 600,000 meals a day supplied by the London caterers. That this estimate is but a fraction of the

reality there is abundant evidence. The houses are as varied as they are numerous. A hungry man may lounge in marble halls and dine to the tune of high-class music and a five-pound note, or he may wedge himself between the table and the straight high-backed partition of a coffee-house in Pentonville, and feast his eyes upon a flaming placard bearing the equivocal inscription, 'Dine here once, and you'll never dine elsewhere.' The following are some of the principal restaurants :—

In Regent Street, the restaurants are of the highest class. The principal are the well-known *Verrey's*, at the corner of Hanover Street ; *Blanchard's*, in Oxford Street ; and the *St. James's*. The first-named — *Verrey's* (proprietors, Messrs. Krehl)—has a world-wide reputation for its perfect *cuisine Française* and cellar of old wines. The restaurant is looked upon as one of the most select in London, and is much resorted to at lunch-time by ladies, even when they are unattended. The magnificent dining-room, Persian in style, is considered perfectly unique. The handsome private dining-rooms are suited to small or large parties. An important part of the establishment is the *Café*, ordered quite on Parisian lines, the customers at their refreshment being able to view the passing world outside. *Verrey's* does also a large business in sending out to temporary residents entrées, ices, and other welcome additions to the dinner or supper table of a household with only ordinary culinary resources.

In the course of the great artery from west to east—from Charing Cross, on through the Strand and Fleet Street into the heart of the City, we come to *Gatti's*, the *Windsor*, *Adelphi*, *Haxell's*, *Simpson's* (with its "chess divan," where the first players in London assemble), the *Gaiety*, two of Messrs. Spiers and Pond's well-known establishments, the *Somerset Divan*, and many others. The City is noted for old-fashioned taverns, and some with old names but more new-fashioned styles. In Fleet Street are the *Rainbow*, the *Cock*, the *Mitre*, and the *Cheshire Cheese*, associated with Johnsonian memories. Other renowned resorts are the *George and Vulture*, Lombard Street ; *Salutation*, Newgate Street ; *Lake's*, Cheapside ; the *Castle*, Gresham Street ; *Pimm's*, the Poultry ; *Purssell's*, Cornhill and Finch Lane (where the chess-player can make sure of a good game), &c. *Crosby Hall*, Bishopsgate Street, is famous in history, and deserves a visit for the sake of old associations and modern dinners.

The *Holborn Restaurant*, Holborn, *Frascati's*, New Oxford Street, and the *Trocadero*, near Leicester Square, are very popular.

**LONDON.**

**WILD'S  
TEMPERANCE HOTELS**

LIMITED,

**30 to 40, LUDGATE HILL, E.C.**



Central for  
Charing Cross, Cannon  
Street, and Holborn  
Viaduct Stations for  
the Continent.



ALSO AT

**70 and 71, EUSTON SQUARE.**



Close to  
Euston, Midland, and  
Great Northern Stations.

Home Comforts.

Cleanliness and Quiet.



**CENTRAL FOR BUSINESS OR PLEASURE.**

# ANDERTON'S

Registered Address for  
Telegrams:

"CLEMOW, LONDON."

 HOTEL.

**COMMERCIAL & FAMILY.**

**FLEET STREET, LONDON.**

.....  
**The Nearest Hotel to the Law Courts.**  
.....

*Special Arrangements made for the accommodation of Solicitors and their Clients, with use of Private, Coffee, and Dining Rooms when required.*

**ANDERTON'S HOTEL** is centrally situated, being within **a Few Paces of the Law Courts**, the Principal Theatres, and the heart of the City, and is essentially adapted for the accommodation of Families and Gentlemen.

**ANDERTON'S HOTEL** consists of 120 Bedrooms, Drawing Rooms, Coffee Room, Private Sitting Rooms, Ladies' Coffee Room, Smoking Room, Bath Rooms, and numerous handsome Halls capable of dining from 60 to 250 persons. Lift to all floors.

*Electric Light on Lower Floors.*

**The Charges are very moderate. Tariff by Post on application.**

→ **A NIGHT PORTER IN ATTENDANCE.** ←

Bedrooms, from **2/6**. Attendance, **1/6**. Plain Breakfast, **1/6**; with Cold Meat, &c., **2/-**. Dinners à la Carte.

**F. H. CLEMOW, Proprietor.**

**And at PEACOCK HOTEL, BOSTON, LINCOLNSHIRE.**



THE ARAB HALL, LEIGHTON HOUSE.

(See pp. 132-3.

## LONDON: ITS GENERAL FEATURES AND GOVERNMENT.

**F**EW persons would, we imagine, be disposed to find fault with an egotistical Cockney who took liberties with the old Castilian proverb and made it read, "See London and live." For, in no city of ancient or modern days, was there to be seen such a "fulness of life" as that which crowds the streets of the metropolis of Great Britain and Ireland in this the Victorian, age of our history. It



would scarcely be too much to say that, during the last fifty years—nay, in less than that period—London has been almost reconstructed. If Dr. Johnson were alive now, we can easily imagine that he would enjoy his “walk down Fleet Street” with even more than his accustomed relish; and Captain Morris would, we can well believe, raise his voice to a higher pitch than usual, as he chaunted forth his wish,

“Oh, in town let me live, then, in town let me die,  
For in truth I can't relish the country; not I.”

Even the intelligent foreigner, of whom we hear so much, shows his appreciation of the “province of houses,” for we meet him at every turn; and one of the most cultured of his class has left it on record, “I have seen the greatest wonder that the world can show to the astonished spirit; I have seen it, and am still astonished . . . —I mean, I have seen London.”

London is built on both sides of the Thames, at a distance of nearly sixty miles from its mouth.\* Strictly speaking, the name only belongs to the City, a comparatively small portion of the huge metropolis, occupying an area of under seven hundred acres—the London of history and tradition. It extends from Temple Bar—or rather the monument which marks its site—to Bishopsgate and Aldgate, and from the line of streets of which Finsbury Circus, Barbican, and Holborn form part, to the Thames. But the metropolis is much more extensive; and it is very difficult to define its limits. On the north of the river, the surface rises gradually to about two hundred feet at Islington; on the south, there is a level plain, about three miles wide. Near the Thames, on the northern side and about the centre of the City, is a slight elevation, on which stands St. Paul's Cathedral, the depression to the west being the valley through which the small Fleet river (long since converted into a sewer and hidden from sight) entered the Thames near the spot now occupied by Blackfriars Bridge.

Many districts, once suburban, now absorbed in the great metropolitan mass, bear names with which the visitor will soon become acquainted. On the north side of the Thames, there are, proceeding from west to east, Paddington, Marylebone, St. John's Wood, Portland Town, Camden Town, so named from the Earl of Camden, and Kentish Town, the derivation of which is uncertain—perhaps, it may be traced to the ancient prebendal manor of Kaunteloe,

\* London Bridge is, allowing for the windings of the river, about fifty-eight miles from the Nore lightship, generally considered to mark the mouth of the Thames, and the port extends to Gravesend, thirty miles below London Bridge.

or, as some think, to Ken Ditch, an old name of the Fleet river. Nearly due north, is Holloway, included in the parish of Islington, and so named because it occupies the valley between two ridges of hills, on which are Kentish Town and Highbury—the “high place.” To the south of Holloway, is another elevated district, Barnsbury; and still farther south, on the summit of the hill which forms the eastern side of the valley through which the Fleet river, ages ago, meandered to the Thames, is the rising ground known as Pentonville. Farther east, and on the northern and north-eastern verge of the metropolis, are Dalston, Kingsland, Stoke Newington, Shacklewell, Hackney, and Homerton; and then the eastern suburbs, extending to the Thames—Bow, Stratford, Bethnal Green (identified with the Blind Beggar of the ballad), Mile End (marking a mile from Aldgate, the City boundary, and mentioned by Shakespeare in “Henry IV.”), Stepney, and—skirting the river until the Tower is reached—Poplar, Limehouse, Shadwell, and Wapping, the last familiar to thousands who have never seen London by its association with the nautical song, “Wapping Old Stairs.” On the southern side of the river—the “over the water” of London—are (also proceeding from west to east, or down the stream) Wandsworth, Putney, Battersea, Clapham, Vauxhall, Kennington, Brixton, Stockwell, Dulwich, Camberwell, Walworth, Peckham (with its famous Rye), and New Cross; and near the river bank, below London Bridge, Bermondsey (eyot, or isle, of Bearmond), Rotherhithe, and Deptford.

There are several legal definitions of the “metropolis,” sanctioned by various Acts of Parliament, and they “agree to differ,” with the most charming unanimity. The Post Office naturally considers its chief office (near St. Paul’s) as the centre, and decides that London extends for twelve miles in every direction from that point. The Metropolitan Police take a radius of fifteen miles from Charing Cross, as marking the circumference, and understand the area so enclosed to be the metropolis. The Registrar-General officially recognises a “Greater London” and an “Inner London,” the former being also described by him as “the outer ring”; and he informs us that the area of Greater London is nearly 698 square miles, about equivalent to a circle thirty miles in diameter and, therefore, almost identical with the Metropolitan Police district. Inner London covers about 117 square miles. The “County of London,” created by the Local Government Act of 1888, comprises an area of nearly the same extent—it measures about 118 square miles; and the district under the care of the School Board for London is of precisely the same dimensions. As the latter board controls everything educational

(and a Guide Book is nothing, if it be not educational) in London, and as both the last-named bodies are constituted by Act of Parliament, we will adopt the latter definition of the metropolis ; though in our wanderings about it, we shall visit but a small portion of the vast area, the population of which numbers roughly four and a half millions. It should not be forgotten that a dense population is growing up outside the boundaries of the metropolis. If a day census of London were taken, it would be found that the people who are dependent upon it for their existence are drawn, not only from all over the outer ring, but from towns and villages forty and sixty miles away. On the principle that the City proper claims a day population of 300,000, London might be able to claim a day population of over five millions.

### The City Corporation

is older than the Conquest. For, in 1079, William I. granted them a charter, still preserved in the City archives, in which, among other things, the Norman king, addressing "William, the bishop, Godfrey, the portreeve, and all the burgesses within London," declares, "I will that ye be all there law-worthy, as ye were in King Edward's days." The constitution of the corporation has been altered from time to time as need arose. It now consists of "our own lord mayor," as "Ingoldsby" dubs him ; twenty-five popularly-elected aldermen—from whom one is annually chosen to fill "the chair," and two others are selected as sheriffs ; and two hundred and six members of the "common council." The charter of London varies from that of other municipal boroughs in many particulars, not the least noteworthy of them being that, while, elsewhere, the aldermen are elected by the councillors, and the mayor by the aldermen and councillors combined, the citizens have the privileges of electing the lord mayor,\* the aldermen (the latter hold their office for life, or until they find it necessary to resign it), and the sheriffs as well. The latter boon was conferred upon them by Edward IV., as a reward for London's support during the contest which resulted in his obtaining the crown of England. That monarch extended their jurisdiction to the whole of Middlesex ; and, down to 1888, they were known as "sheriffs of London and Middlesex." But the Local

\* In early days, the mayor was elected by a general assembly of the citizens held in St. Paul's Churchyard ; but as this led to great confusion, and sometimes to riot and bloodshed, an Act was passed in 1475 to alter the practice. Now, a Court of Common Hall is held ; it is composed of four aldermen and the liverymen of the city guilds, and it nominates two aldermen for the office of lord mayor, from whom the Court of Aldermen selects one.

Government Act of that year deprived them of any authority outside the boundaries of the city, and now they are "sheriffs of London" only, the sheriffs of Middlesex being selected by the Queen-in-council, in the same way as are those of other counties. The duties of the former Commissioners of Sewers were, in 1898, transferred to the Works Department of the Corporation.

The first mayor of London, Henry FitzAylwin, was elected in 1189, and ruled the city till 1212—a period of twenty-three years. Edward III. bestowed the title of lord mayor on the occupant of the civic chair; and now, as we all know, the city king is appointed annually and signalises his assumption of office by proceeding in state to the Courts of Justice to obtain the formal sanction of the judges, as representatives of the sovereign, to his appointment. His lordship rides thither in his state carriage, out of one window of which his sword and mace protrude. The former was given to the corporation by Queen Elizabeth—the latter by George II. The Lord Mayor's Show, as it is called, though considered by many as a relic of mediæval absurdities, is very popular, and seems likely to continue so. Another feature in the government of the City is the existence of—

### **The Livery Companies,**

or, to give them their proper and original title, the Guilds, established to protect the members of the various crafts (those following different trades), to assist those who were in poor or needy circumstances; to see that thorough honesty was practised by all members of the craft, and that the public were not imposed upon in the way of short weight or articles of an inferior or spurious quality; and, in addition, to attend divine service on the days of their respective patron saints, and afterwards to feast together in their halls—functions (and especially the last-named) which they continue to discharge with exemplary care and precision. The guilds first became of note in the time of Henry III., and they increased in power during the reigns of his immediate successors. By the time of Edward III., they were thoroughly established and their laws, regulations, charters, and liveries (or customs) were settled. At this period, they were first known as livery companies, and their trades as crafts or mysteries; and their halls were called the halls of the companies, the name, Guildhall, being retained for the meeting-place of the great city guild (as the corporation was then called) itself, a title which, as every one knows, it still bears.

### The London Boroughs.

The municipal well-being of the metropolis, outside the City, was until 1900 entrusted to a number of vestries and local boards. By the London Government Bill, which came into force in November of that year, the local administration of the metropolis, except so far as the City is concerned, was entirely changed. Twenty-eight distinct boroughs have been formed, each with its mayor, aldermen, and elected councillors. To these bodies are confided all the duties of the old boards, such as lighting, paving, public baths, &c., with many additional powers and dignities.

The following table gives particulars of the new boroughs.

	Area.	Popu- lation.	Rateable Value.	Alder- men.	Coun- cillors.	Total Mmbrs.
	Acres.		£			
Battersea .. ..	2,169	165,115	906,235	9	54	63
Bermondsey .. ..	1,506	137,585	864,318	9	54	63
Bethnal Green .. ..	755	129,162	457,519	5	30	35
Camberwell .. ..	445	253,076	1,193,010	10	60	70
Chelsea .. ..	650	75,196	744,278	6	36	42
Deptford .. ..	1,574	107,273	549,759	6	36	42
Finsbury .. ..	588	109,961	890,634	9	54	63
Fulham .. ..	1,701	113,781	639,585	6	36	42
Greenwich .. ..	3,837	84,429	517,320	5	30	35
Hackney .. ..	3,299	213,044	1,100,435	10	60	70
Hammersmith .. ..	2,286	104,199	610,211	6	36	42
Hampstead .. ..	2,248	75,449	851,413	7	42	49
Holborn .. ..	409	267,400	836,851	7	42	49
Islington .. ..	3,109	336,764	1,816,925	10	60	70
Kensington .. ..	2,188	170,465	2,127,537	10	60	70
Lambeth .. ..	4,105	297,613	1,731,028	10	60	70
Lewisham .. ..	7,011	99,962	732,283	7	42	49
Paddington .. ..	1,400	145,956	1,404,599	10	60	70
Poplar .. ..	2,333	169,267	745,272	7	42	49
St. Marylebone .. ..	1,506	141,188	1,608,771	10	60	70
St. Pancras .. ..	2,672	240,764	1,672,690	10	60	70
Shoreditch .. ..	648	122,358	708,644	7	42	49
Southwark .. ..	1,119	206,582	1,158,775	10	60	70
Stepney .. ..	1,764	295,515	1,348,300	10	60	70
Stoke Newington .. ..	868	50,377	320,058	5	30	35
Wandsworth .. ..	9,106	184,684	1,332,651	10	60	70
Westminster .. ..	2,555	193,465	4,977,802	10	60	70
Woolwich .. ..	8,296	106,477	558,194	6	36	42
	74,152	4,397,107	32,305,097	227	1,362	1,589
City .. ..	670	31,108	4,550,624	26	206	232
	74,822	4,428,215	36,855,721	253	1,568	1,821

For the discharge of duties affecting the metropolis as a whole—

### **The London County Council,**

whose jurisdiction extends over about seven-eighths of Middlesex, two-thirds of Surrey, and one-third of Kent is responsible. Constituted under the Local Government Act of 1888, it consists of nineteen aldermen and a hundred and eighteen councillors ; and it appoints its chairman, vice-chairman, and deputy-chairman—not necessarily from among its own members. The aldermen are elected by the councillors for six years, and retire every three in alternate batches of ten and nine. The councillors retire in a body every three years, and are elected directly by the ratepayers.

### **The Parliamentary Representation**

of London was, until a recent period, decidedly out of proportion to its importance and population. But the Redistribution of Seats Act of 1885, which revolutionised the constituencies of Great Britain, remedied this state of things ; and the metropolis is now divided into fifty-eight constituencies, each electing one member, with the exception of the City, which has two members. If the two divisions of West Ham are included, London has sixty members. The metropolis can, therefore, exercise a powerful influence on the national councils.

### **Protection of London.**

Although a large proportion of the offences committed in the United Kingdom take place within the borders of London, a comparatively small number of policemen is found sufficient to protect its inhabitants from the Ishmaelites whose hands are against every man and every man's hands against them. The **City Police Force**, to whom is committed the protection of that London, the evident wealth of which caused Blücher to exclaim, "What a city this would be to plunder !" numbers few more than a thousand good men and true ; while the **Metropolitan Police**, who take care of the rest of Greater London, consists of only between fifteen and sixteen thousand men of all ranks. The former, who are under the control of the City fathers, have their head-quarters in Old Jewry ; the heads of the latter are responsible to the Secretary of State for the Home Department, no local body having any authority over them. The chief offices of the Metropolitan Police Force are located in a costly pile of buildings on the Embankment, not far from Westminster Bridge, and known as New Scotland Yard.

The **London Fire Brigade**, the chief offices of which are in Southwark Bridge Road, is, notwithstanding recent severe criticisms, one

of the most efficient bodies of the kind in existence. Watch and ward is kept, day and night, by about nine hundred brave firemen for the slightest symptoms of an outbreak.

But there is in London a danger more imminent than the attacks of thieves or the most destructive fire. The continuous traffic in the great thoroughfares of the city, the ceaseless throng of foot passengers, the apparently endless procession of vehicles, of all kinds and sizes—some dashing along at a rapid pace, others, huge and unwieldy, blocking up narrow streets and impeding the traffic of the larger thoroughfares—are alarming to the stranger, accustomed to the quietude of a country town. In such a case, our only advice can be—Keep cool; and if your nerves are unequal to the task, consult a policeman, who will, with great politeness, escort you across the crowded road, and, by a wave of his hand, stop the advance of vehicles approaching.

### General Features of the Great City.

There are several thousand miles of streets, lanes, and courts in London, many of them, of course, consisting of rows of private houses, many others very narrow, mean, and poverty-stricken, and some *culs-de-sac*; but nearly all the main lines of thoroughfare through which the great bulk of the traffic passes are lined with shops, displaying articles of every conceivable variety, adapted to the wants of the different neighbourhoods. "Window parade" is, in fact, one of *the* attractions of London to representatives of the fairer sex. Some of the most magnificent places of business to be found in the civilised world are to be seen in the great West End and City streets; and in the less showy districts, there is an air of business and competitive energy which indicates the extent of the trade carried on. London, in fact, from north to south and from east to west, is a vast retail market.

The special aspects of many of the other great towns of the United Kingdom are reflected in London. Thus, the observant visitor will readily discover a commercial Manchester between the General Post Office and the Guildhall, and there is almost another Liverpool eastward of the Tower, while the cathedral towns, with cloisters and closes, deans, canons, and choirs, are superbly represented at Westminster. Certain trades and manufactures are localised, and have been so for many years. The Spitalfields silk-weavers are known all the world over. Clerkenwell is as famous for watch-making as Geneva itself, and the manufacture of jewellery and optical instruments is almost equally a speciality of that neighbourhood. The parishes of Shoreditch and St. Luke are a very hive of cabinet-makers. Lambeth is a rival to North Staffordshire in

producing artistic pottery. Southwark is the metropolis of the hop trade ; and adjoining Bermondsey tans hides and makes leather for nearly all England. The markets for corn and colonial produce are respectively in Mark and Mincing Lanes. The wholesale fruit trade has its head-quarters around the Monument, at the northern end of London Bridge, and at Covent Garden. The wholesale fish merchants have a natural liking for Billingsgate and its neighbourhood, a liking which other members of the community do not share. Dealers in diamonds collect in the neighbourhood of Hatton Garden and Houndsditch, and carry on a quiet and mysterious trade. About Aldgate, is clustered the Jewish quarter. In Whitechapel, is a colony of German sugar-bakers ; and a considerable settlement of foreigners, chiefly French and Italian, is established about Soho. Between Farringdon Road and Gray's Inn Road, to the north of the wider part of Holborn, is a large Italian community—the more respectable portion employed in the production of plaster casts (some of considerable artistic value), thermometers, barometers, and other instruments of science, and the lower class being itinerant suppliers of street music, and including in their numbers the dark-browed, tawny-complexioned girls, in the dress of Italian peasants, with white head-coverings, red kerchiefs, and rows of large yellow beads, so conspicuous in the London streets. Paternoster Row and the British book trade are nearly synonymous terms, although many of the larger publishing houses are established in other parts of London, notably in the streets adjoining Covent Garden. Blackfriars, Fleet Street, the Embankment, and the Strand are the great centres of newspaper activity, and the adjoining streets and courts are studded with printing-offices. The financial world of London—bankers, stock and share brokers—for obvious reasons of convenience, finds its centre round the Bank of England and the Stock Exchange, Lombard Street being literally lined with joint-stock and private banks, and Princes Street, Lothbury, and the adjacent thoroughfares being almost as well provided with them. Hundreds of stockbrokers and financial agents occupy little offices in narrow courts, finding them to be veritable "Tom Tiddler's grounds" in the way of picking up gold and silver ; and the greatest mercantile companies and commercial firms are represented in Cornhill, Old Broad Street, King William Street, and other well-known thoroughfares. Shipowners and agents abound near Fenchurch and Leadenhall Streets. Just as naturally, barristers and solicitors congregate in the neighbourhood of the Inns of Court, as we shall see when we come to Lincoln's Inn, Gray's Inn, and the Temple. The Strand, Leicester Square, and Covent Garden



are eminently theatrical neighbourhoods ; Pall Mall and St. James's Street are "clubland" ; painters, musicians, authors, and actors have a liking for St. John's Wood, Bayswater, and Brompton ; consulting physicians favour Harley Street and Wimpole Street, Cavendish Square ; and architects and civil engineers favour Westminster, especially Victoria Street.



*H. C. Wharfedale Co.,*

*[Kilburn.]*

**THE LAKE, GOLDER'S HILL.**  
**The Recent Extension to Hampstead Heath.**  
*(See p. 341.)*



*York & Son.*

*[Notting Hill.]*

THE ROYAL EXCHANGE.

## THE HISTORY OF THE CITY.

**A**N exhaustive history of London would be that of the kingdom of which it is the capital; and it is needless to say that it would be altogether impossible to find room for anything of the kind here. But there are points in the annals of the city which must be noticed in any Guide to London. Its origin is lost in remote antiquity. There are authentic traces of a British king—Lud—reigning in a town, known as *Caer Lud*, or *Lud's town*. *Lud's Gate* was the name given to an entrance of the earliest London of which we have absolute knowledge; and that name is retained in the busy thoroughfare, *Ludgate Hill*, between *Fleet Street* and *St. Paul's*. At a very remote period, one *Belinus*, described by *Geoffrey of Monmouth* as a king, and supposed to have been an ancestor of *Lud*, is said to have formed a gate at the riverside; and from that, the modern name *Billing's* (or *Belinus*) *Gate* is supposed to have been derived. From that gate, the original British town of mud huts probably stretched westward as far as the point then known as *Dwigate* ("watergate"), now *Dowgate*, and backwards to what is now *Fenchurch Street* and *Lombard Street*. The river at that time expanded into a large lake, extending to the base of what are now known as the *Camberwell* and *Greenwich hills*, the latter standing out as bold headlands.

The name of London is variously derived from the Celtic *Llyndyn* ("town on lake"), *Llhwndinas* ("town among the woods"), or *Lhong-dinas* ("town of ships"). To the north of the town, was a dense forest, in which deer, wild boars, and other fierce animals abounded. On the north-east, were very extensive fens, from which Finsbury, or Fensbury, took its name; and in these fens were probably a number of lake-dwellings—huts built on piles—similar to those of which traces have been found in the Swiss lakes; eastward, by the riverside, were swamps and marshes.

It was not till their second invasion of Britain that the Romans conquered *Llyndyn*; and then they, as was their wont, Latinised the name and made it *Londinium*. London it has been ever since that remote age. Queen Boadicea, at the head of the *Iceni*, attempted in vain to drive the invaders out of London. She was defeated with terrible slaughter near the place where now stands the station of the Great Northern Railway, which was known, until a few years since, as *Battle Bridge*. Under the Roman sway, *Londinium* grew to be a splendid city, one of the nine *coloniæ* of Britain, but inferior in importance to *Eboracum* (York) or *Colonia* (Colchester).

In the third century, London became famous for its extensive commerce, and several hundred ships were engaged in the export of corn. Great military roads radiated from the city to various parts of Britain, and distances were measured from the *lapis miliaris* in the Forum of Agricola, in the heart of the Roman town. This stone, now known as the London Stone (and referred to by that name by Shakespeare), still exists, and may be seen in the wall of St. Swithin's Church, in Cannon Street.

In the first half of the fourth century, London became a walled city. The direction it took is well known, and it can be traced by the aid of the modern names of streets. Indeed, considerable fragments of it, composed chiefly of Kentish ragstone and large Roman bricks, may still be seen near Tower Hill, in the churchyard of St. Giles', Cripplegate, and in the basements of some of the houses in Falcon Street, near Aldersgate Street. At the eastern end, by the river side, where the Tower of London now stands, was a strong fort. Thence, the wall followed the line of the Minories to Aldgate; and then it curved to the north-west, between Bevis Marks and Houndsditch ("a ditch beyond the wall") to Bishopsgate, whence it followed the line, still known as London Wall, to Cripplegate. It next took a southern course to Aldersgate, and behind St. Botolph's Church and Christ's Hospital to Newgate; and thence to Ludgate and along Pilgrim Street to the Fleet river (which then flowed in the valley

now known as Farringdon Street). It skirted this stream to its junction with the Thames, where another strong fort was erected.\* The extent of this wall was nearly two miles and a quarter. The river bank was also protected by a wall with three gates. On the land side, the wall, twenty-two feet high, was defended by fifteen strong towers, forty feet high. There were three gates, Aldgate, Aldersgate, and Ludgate; and afterwards a postern-gate (Postern Row still marks the spot) on Tower Hill. On the northern side, was an outwork, or barbican (the modern street, Barbican, preserves its memory).

That the Romans did their best to improve London and make it a magnificent town is proved by the beautiful tessellated pavements, altars, and other remains, frequently found at from fifteen to twenty feet beneath the surface of the present city. On the summit of the hill, where now stands St. Paul's, was a large temple of Diana. There were numerous luxurious villas by the river side; and many more were on the south side of the Thames (in Southwark), some built on piles, and approached by causeways, raised above the level of the surrounding low grounds. There were embankments on each side of the river. A spacious field for martial exercises was established near Bishopsgate, and strong camps were formed at Islington, Highbury, and near the Old St. Pancras Road; and there were large extramural cemeteries. The cold springs which underlie London supplied the Roman baths; and some of them (especially one near the Strand, where the bath is still fitted with the old Roman marble) are still made use of.

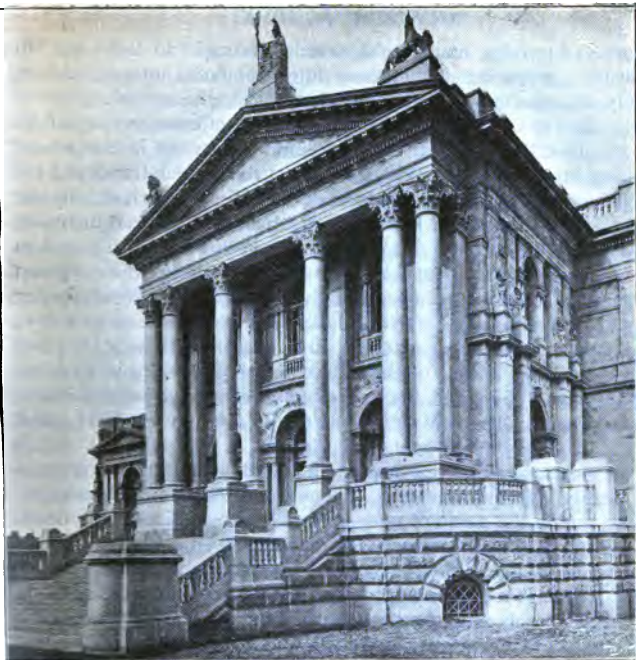
When the Saxons had conquered England, London was made the metropolis of the kingdom of Essex. In 610, a church was erected on the site of the present cathedral of St. Paul, and a witenagemote, or council of wise men, was held in it in 833. The city was constituted by Alfred the Great the capital of England, York and Winchester having previously enjoyed that dignity in succession—the former under the Romans, the latter under the Saxons. In 994, the first bridge across the Thames was built. It was of wood; it was replaced by another of stone in 1176, which remained until 1832, when it was superseded by the present London Bridge. In 925, King Athelstan had a palace in London; and, during successive reigns, the dimensions of the city were gradually extended. The White Tower, in the Tower of London, was erected by William I. in 1078, on the site of the Roman fort, already

\* This line corresponds almost exactly with the present boundaries of the City of London, with the exception of the "liberties," or wards still known as "without," added at a later time. The largest of these additions is the ward of Farringdon Without, which includes Fleet Street.

noticed. The same king (*as we have seen*, p. 4) granted the first existing charter to the city; and William Rufus, in 1097, founded Westminster Hall. In 1255, a conduit in Cheapside was supplied with water by leaden pipes; and in 1340, tolls were imposed for paving the streets in and near the city. The latter were first lighted with lanterns in 1416; and in 1443, the supply of water being found insufficient, pipes were laid from Paddington.

In the sixteenth and seventeenth centuries, so rapid had become the increase of London, that Queen Elizabeth and King James each issued proclamations against any further extension of the city. London was then a very picturesque city, famous for the number of its ecclesiastical establishments; and in the Strand, between London and Westminster, were many splendid residences of the nobility, mostly with fine gardens reaching to the Thames. The names of some of the streets in the Strand—such as Essex, Norfolk, Cecil, Burleigh, Buckingham, and Northumberland—still preserve these aristocratic associations. About 1661, a great many streets in St. James's parish, particularly St. James's Street, Pall Mall, and Piccadilly, were built and finished; and other streets were ordered to be widened. In 1665 London was almost desolated by the great plague; and, in the following year, a dreadful conflagration broke out, and destroyed thirteen thousand houses, St. Paul's Cathedral, and most of the churches and corporation halls. About five-sixths of the city was destroyed by this Great Fire, so named to distinguish it from numerous disastrous conflagrations from which at various periods the city suffered. The place where it broke out is marked by the Monument near London Bridge; where it ceased, by an inscription near Smithfield. In rebuilding the city, many improvements were effected. Streets were widened and houses of more substantial materials constructed; and St. Paul's Cathedral and fifty-three parish churches were rebuilt by Sir Christopher Wren.

At one time, there were nine gates to the city; but, with two exceptions, they were removed in 1761. The more famous of these two, Temple Bar, was not removed until 1878, when the present monument was erected in its place. That gate could, however, boast of no great antiquity, though it was interesting from its connection with the various royal progresses of late years. It now stands at the entrance to Sir Henry Meux's park, at Theobalds, Cheshunt, a village in Hertfordshire, about fourteen miles from London. St. John's Gate, the other one, spared in 1761, is still in existence. It is a real bit of Old London; and is the head-quarters of the useful St. John's Ambulance Association.



*J. Bullock & Co.,*

*[166-8, Strand, W.C.]*

**THE TATE GALLERY.**

*(See pp. 325-8.)*

**TRACES OF THE PAST.**

**L**ONDON is indissolubly connected with the rise of the Anglo-Saxon race, almost every street bringing to the mind of the student the recollection of stirring or interesting events in its history ; but unfortunately the tooth of time is rapidly eating into its old-world houses and necessitating their removal. In this way, many traces of the past, dear to the antiquarian, disappear every year. Still, in spite of all this, enough remains to interest the careful archæologist ; and we may thus explore the great city, as Layard and George Smith did the remains of the city on the Euphrates, and find monumental and written memorials of all the stages of its

history. Surviving names, old remains brought to light by the excavator, preparing for modern improvements, antique houses, stately ecclesiastical edifices—all help to fill up the record.

The titles of Ludgate, Dowgate, and Billingsgate are memorials of the primitive British town. Roman London survives in the name, Watling Street, the beginning of the great road which traversed the south-eastern part of Britain, from the Forum of Agricola, in the centre of Londinium, to Rhotupis (Richborough); near Sandwich, in Kent; in the London Stone, which stood in the forum; and in the fragments of the great wall, of which we have spoken. Saxon London has a memorial in some of the older parts of Westminster Abbey; and the existing names, Cheapside and Eastcheap, preserve the Saxon word *chepe*, or market. In Scotland Yard, near Charing Cross, we detect a trace of the palace which King Edgar gave to Kenneth III. of Scotland, the last occupant connected with Scottish royalty being Queen Margaret, sister to our Henry VIII. and widow of James IV., who fell at Flodden.

The Normans left their mark on London in the Tower and the stately Westminster Hall, in some portions of Westminster Abbey, and in the name of one of the City wards, Castle Baynard. This commemorates a strong fort erected by the riverside near Blackfriars, by Baniardus, or Baynard, one of the companions of the Conqueror. He also obtained a grant of land in which were springs of pure water, about four miles west of London, known afterwards as Baynard's Water—to Londoners of to-day, as Bayswater.

Of the London of the Plantagenet and Lancastrian times, we have considerable traces—in fact, valuable memorials—in the Temple Church (church of the Knights Templars) with its fine "round," one of the churches built in England on the plan of the church of the Holy Sepulchre; in St. John's Gate, Clerkenwell, the entrance to the priory of the Knights of St. John, the order which rivalled the Templars in wealth, influence, and valour, and who, when the latter were suppressed, succeeded to the bulk of their estates and honours; in the older part of the Guildhall; in more than one old church; in a row of old houses still standing at Holborn Bars; in the Temple Gardens, where the deadly red and white roses were plucked; in Crosby Hall, where City men now dine in the old timber-roofed hall, under which sat in state good Sir John Crosbie, knighted by Edward IV.; and in the halls of some of the great City companies. The names, Blackfriars, Whitefriars, Charter House (Chartreuse), Minories (Minoresses), &c., commemorate monasteries and convents which were swept away or changed in character by the Reformation. Some of these religious houses

and churches had sanctuaries in their precincts. Among them, were St. Martin's-le-Grand (now the centre of the Post-office system), Whitefriars, between Blackfriars and the Temple, where was the infamous "Alsafia," now represented by the narrow but respectable thoroughfare, Whitefriars Street; and the Abbey of Westminster, near which we may still find a street named Broad Sanctuary. Knight-riding Street and Giltspur Street mark the way by which knights, wearing their famous gilt spurs, rode to the tournaments in Smithfield. Paternoster Row, Ave Maria Lane, Sermon Lane, and Creed Lane, clustering around St. Paul's, indicate the ecclesiastical character of the neighbourhood. Other names, such as Warwick Lane and Westmoreland Buildings, indicate the parts of the city where, in those days, great nobles resided. Basinghall Street, where bankrupts come to judgment, marks the spot where, in the early part of the thirteenth century, Lord Mayor Solomon Basing built a fine house; Bridewell (once a prison, respecting which Hogarth has shown us something, but which is now not much more than a name) was the site of a royal palace, which has left many famous memories; and, not far from it, are Wardrobe Place and Wardrobe Terrace, where the royal wardrobe was kept. This GUIDE is published on the spot (Salisbury Square) where stood the palace of the Bishop of Salisbury, afterwards known as Dorset House (preserved in Dorset Street). Away to the west, is Holywell Street, about to be demolished, where was a reputedly miraculous spring of water; and beyond it, is the Chapel Royal of the Savoy, a remnant of the old palace wherein the Black Prince entertained the captive King of France and Chaucer lived in the household of John of Gaunt. A little farther to the west, is Covent Garden, the most famous fruit and vegetable market in the world, which we recognise as the "convent garden" belonging to the monks of St. Peter at Westminster; and Charing Cross, near it, derives its name from one of the crosses erected to mark the resting-places of the corpse of Queen Eleanor, on its way to Westminster Abbey. On the other side of the river, the Lollard Tower and the old archiepiscopal palace of Lambeth remain. Spitalfields, in the east, is a district known by name to all the world in connection with silk-weaving; and there was the Spital (or Hospital) Cross, where special sermons were preached in the fourth and fifth centuries, the services being continued to this day in Christ Church, Newgate Street.

The London of the Tudor times was a notable place, and its memorials are many. At Westminster, in that fine specimen of floral Gothic architecture, Henry VII.'s Chapel, attached to the





HAMPTON COURT PALACE.  
(See pp. 336-8.)

abbey, are the tombs of its royal builder, of young Edward VI., and his sister Mary, of Mary Queen of Scots, and of her kind cousin, Queen Elizabeth. The latter monarch lived in royal state in the palace of Whitehall, the title of which is now given to the broad street between Charing Cross and Westminster Abbey. St. James's Palace was built for Henry VIII. Redolent of memories of the happy days of Anne Boleyn, it recalls reminiscences of James II. and the birth of the Old Pretender. Somerset House, in the Strand, is now associated in the public mind with stamps and taxes, Admiralty departments, and other Government offices; but the name was first given to it by the proud Protector, the Duke of Somerset, who built a noble palace here. It and many other seats of the nobles extended down to the bank of the Thames, when the Strand was a broad road, separating London and Westminster; but the formation of the Embankment, has confined the river within a narrower channel, and now a wide thoroughfare, beautified with trees and here and there with gardens, intervenes between the houses and the stream. In the largest of these gardens is the old York Watergate, from the steps of which many a gay party has embarked on the galleys which formerly thronged "the silent highway." Everybody knows that martyrs were burnt in Smithfield in the fiery Tudor times. A Martyrs' Memorial, with an inscription, marks the spot where the stake and faggots were built up. In the City, Gresham Street may remind us of the great merchant of the Elizabethan days who built the first Royal Exchange.

The London of the dramatists is well preserved. East Cheap, where Shakespeare made Prince Hal meet Falstaff and Mrs. Quickly, is Eastcheap still; and Bucklersbury has not been quite swept away by the tide of improvement. On the opposite side of the river, is Bankside, where stood the Old Globe and other theatres; Playhouse Yard, near the *Times* office at Blackfriars, was the site of a theatre which Shakespeare partly owned; Clement's Inn, where Falstaff and Justice Shallow heard "the chimes at midnight," in their hot youth, is Clement's Inn still, albeit it is so altered—as many think, not for the better—that the shades of those worthies would not recognise it; and there are many names of places recalling scenes in the plays of Jonson and other authors of his time.

Stuart London may be traced mostly in the western part. Birdcage Walk, in St. James's Park, is the place where Charles II. established an aviary of rare birds; the Mall and Pall Mall have yet the name they bore when he amused himself there. Spring Gardens, near Charing Cross, was a place of public resort, where the beauties

and wits of this time met and walked and talked. Now, it is best known from its connection with the London County Council.

The connection of the House of Hanover with London is still more plainly seen. The first two Georges made St. James's Palace their town house, and so did William IV. George III. purchased and rebuilt Buckingham Palace, and formed there the celebrated library which became the nucleus of the magnificent collection of books in the British Museum. George IV. has left his mark in the metropolis—in Regent Street and Carlton Terrace, and in Regent's Park, perhaps, the one of London's parks best known to "our visiting friends" because the Zoological and Botanical Gardens are located therein; while the Marble Arch—familiar to those who make use of our omnibuses—also reminds us of him. Our lamented Queen Victoria was born and passed many of her younger years at Kensington Palace. She was proclaimed at St. James's, and for a time made Buckingham Palace, to which she considerably added, her London residence. There is scarcely any part of the metropolis which does not bear the impress of her reign.

We must not dwell on these associations. They are mentioned as illustrating the growth of London during many centuries, and the manner in which the epochs overlap each other, leaving fragments which reveal the older layers, as in geology ancient strata come here and there to the surface.





*J. Bulbeck & Co.,]*

*100-8, Strand, W.C.*

**HER MAJESTY'S THEATRE, HAYMARKET.**

## **THE LONDON OF TO-DAY.**

**I**N previous Chapters we have shown that the "mother of the municipalities of Great Britain," as "our own Lord Mayor" once called it, is by no means a city of yesterday. Still the metropolis as we know it is a creation of the Victorian age, most of the leading thoroughfares having been widened and improved—many of them actually constructed, and the bulk of the chief public edifices having been remodelled, if not built, during that period. Latterly the work of transformation has

progressed wonderfully. Only a few years ago, there were many districts in London where thousands of poor people lived in narrow lanes and blind alleys, accessible only through little passages, winding tortuously. Glimpses of such neighbourhoods may even yet be obtained from some of the high-level railways; but thanks largely to the London County Council, they may as a rule be numbered among the things that were. The formation of wide arteries—such as New Oxford Street and Regent Street, in the early years of the nineteenth century, of Farringdon Road and Victoria Street, later on, and of the broad avenue connecting Oxford Street with Old Street, of the Shaftesbury and Rosebery Avenues, and of Charing Cross Road, in more recent times—have cleared many of them away and purged what were in their days notoriously un-savoury localities. Other great improvements, such as the much-needed thoroughfare between Holborn and the Strand, and the widening of Fleet Street, are in progress. Each of the great lines of railway which enter or traverse the metropolis has swept away crowded and unwholesome clusters of houses, in which the poor were forced to dwell for want of better accommodation. Now, outlying and healthful districts are made available by cheap trains and trams; and the many large piles of buildings and industrial dwellings offer to the working population considerable means of living in cleanliness and decency. There is still, however, an urgent need for increased accommodation; indeed, the question of overcrowding in London has become one of the most acute social problems of the day. Within the last few years rents have increased, even in suburban districts, by as much as twenty per cent., causing no little inconvenience to people with small and unexpansive incomes.

Street improvements, together with the various sanitary precautions adopted by the local authorities in the metropolis, have brought about the satisfactory result that the health of the inhabitants has so vastly improved during the last fifty years that London is now one of the most healthy places in the world. One great cause of this satisfactory state of affairs is the abundant supply of—

### **Parks and Open Spaces,**

with which London is provided. No other metropolis possesses so many parks and breathing places, as does this huge overgrown city of ours. But it must be admitted that Londoners require as many of these "lungs" as they can get. Besides the great parks—St. James's, Green, Hyde, Regent's, Victoria, and Battersea (about fifteen hundred acres in the aggregate)—there

are, under the management of the County Council, Finsbury and Southwark Parks, the gardens on the Embankments, and several commons and open spaces, within the limits we have imposed on ourselves. The breathing spaces of the metropolis are being constantly added to. Peckham Rye has recently been doubled in size, by the addition of a charming park to its south. Dulwich Park, close to it in one direction, and Brockwell Park, not far off, in another, and Hilly Fields, Brockley, in a third, Roundwood Park in the north-west, and Waterlow Park in the north are among the more recently acquired. And to say nothing of that delightful playground, Hampstead Heath, within the boundary of the metropolis, Hounslow Heath, Barnes Common, Wimbledon Common, Rosherville Gardens, and Wembley Park are all easily accessible, and Epping Forest, Richmond, Bushey, and Windsor are not much farther off. Moreover, there are, within the huge city itself, numerous large squares, a feature almost peculiar to the metropolis, some of them of great extent and nearly all laid out as gardens. Add to all this, the fact that the Thames flows longitudinally through the centre of London, and we can appreciate, to some extent, the facilities for health and enjoyment at the command of its inhabitants.

### **The Metropolitan Main Drainage**

system is the most complete and costly scheme for the sewage of a great city ever accomplished. The works consist of two entirely distinct series of intercepting sewers, one for the districts to the north of the river, the other for those in the south, each being carried to an outfall in the Thames, about thirteen miles below London Bridge.

### **The Water Supply**

of the metropolis remains, in spite of the agitation of years, a gigantic monopoly, in the hands of eight wealthy and powerful companies. Many schemes have been mooted for ensuring a purer and more abundant supply, in view of the continuous growth of London, but, owing largely to political complications, little progress has been made. A scheme initiated by the County Council for bringing a supply from Wales by means of aqueducts has several times been rejected by Parliament. The water companies contend that by means of the additional storage reservoirs lately constructed at Staines an ample supply can still be drawn from the Thames.

### Artificial Light

is provided by several large Gas Companies, whose works—and especially their huge gasometers—are prominent features of the localities in which they stand; and all the principal lines of street, most of the public edifices, and many of the shops are now illumined, after nightfall, by the electric light. It was first installed on the Thames Embankment and the Holborn Viaduct; and now the brilliant lamps extend into the suburbs in every direction, the discarded gas columns being retained in many of the thoroughfares as a “reserve force” in case of accident to the modern invention which has, to some extent, supplanted them.

### Churches and Chapels.

London is well provided with places of worship. On Sundays the City—that part of the metropolis so teeming with active life during six days in the week—is, even in the great leading thoroughfares, almost as quiet as a country village. The huge warehouses, the immense banks, and the commercial establishments are then occupied only by housekeepers, the streets and lanes are deserted, and silence is only broken by the bells, which summon scanty congregations (except in those instances where popular preachers draw hearers from afar) to attend the churches. There are in the metropolis: One cathedral—St. Paul's; one abbey—Westminster; and two chapels royal—St. James's and the Savoy. The City is legally divided into a hundred and three parishes, but some of them have no practical existence. The Bank of England, we believe, occupies an entire parish, which, of course, has no church, and, it is almost unnecessary to say, no poor to provide for. Some of the old churches have been swept away, in order to widen existing thoroughfares or provide new ones; and their churchyards have been built on or remain little enclosures, surrounded by lofty buildings. One parish is represented by a large tree, on which, in default of church doors, notices are posted. Year by year, the residents in Greater London are increasing and those in the heart of the metropolis decreasing in numbers. The very wise practice has been adopted of pulling down churches which are no longer required and selling their materials and sites, utilising the funds thus obtained for the erection of much-needed fanes in the suburbs. Though this is a prudent and necessary step, every lover of architecture will regret the destruction of beautiful memorials of the skill of bygone generations, and the disturb-

ance of the bones of the worthies interred in them. But that "necessity obeys no laws" is as true in this as in all other cases; and these constant changes result in the gradual decrease in the number of places of worship in the City and the increase of those in the suburbs.

The latest edition of the "Post Office Directory" informs us that there are in the present year of grace sixty-six churches in the City, and more than five hundred beyond its boundaries and within those of Inner London. The sanctuaries belonging to the various Non-conformist denominations are more numerous; so that we shall not be far wrong in estimating the number of places of worship open every Sunday in the metropolis at between fifteen and sixteen hundred. It would be impossible to notice a tithe of these; to merely enumerate them would occupy more space than we have at our disposal. The principal ones will be described more or less fully in our Excursions through the mighty city; and it may be useful to our readers if here we give the situation of some of the more interesting, with the hours at which their Sunday services commence:—

#### CHURCH OF ENGLAND.

\* \* \* *The early morning services are, as a rule, celebrations of the Holy Communion.*

*St. Paul's Cathedral*—8.0, 10.30, 3.15, and 7.0; daily, 8.0, 10.0, 1.15, 4.0, and 7.0.

*Westminster Abbey*—8.0, 10.0, 3.0, and 7.0; daily, 10.0 and 3.0.

*Temple Church*—11.0 and 3.0; daily (in term time), 10.0.

*Chapels Royal: St. James's*—9.30, 10.0, 12.0, and 5.30; *Savoy*, 11.30 and 7.0.

*Foundling Hospital Chapel*, Lamb's Conduit Street—11.0 and 3.30.

*Guards' Chapel*, Bird Cage Walk, St. James's Park—8.0, 10.30, 11.30, and 6.30.

*All Hallows, Barking*, Great Tower Street—8.15, 11.0, 3.15, and 6.30.

*All Hallows*, Lombard Street—11.0 and 7.0.

*All Hallows*, London Wall—8.30, 11.0, and 6.30.

*All Saints*, Margaret Street—7.0, 8.0, 9.0, 10.30, 11.45, 3.0, 3.20, 4.0 (Welsh), and 7.0.

*All Souls*, Langham Place—8.0, 11.0, 4.0, and 7.0.

*Christ Church*, Newgate Street—11.0 and 7.0.

*St. Alban's*, Brook Street, Holborn—7.0, 8.0, 9.15, 10.30, 11.0, 2.15, 3.15, 4.15, and 7.0.

*St. Andrew's*, Holborn—11.0 and 7.0.

*St. Andrew-Undershaft*, St. Mary Axe—11.0 and 6.30.

*St. Andrew-by-the-Wardrobe*, St. Andrew's Hill—11.0 and 7.0.

*St. Anne's and St. Agnes*, Gresham Street—11.0 and 7.0.

*St. Anne's*, Limehouse—8.0, 9.30, 11.0, 3.0, and 7.0.

*St. Augustine's*, Old Change—10.40 and 7.0.

*St. Barnabas*, Pimlico—7.0, 8.0, 10.30, 11.45, 3.0, 3.30, and 7.0.

*St. Bartholomew-the-Great*, Smithfield—8.15, 11.0, 11.40, 4.0, and 7.0.

*St. Botolph's*, Aldersgate—11.0 and 7.0.

*St. Botolph's*, Aldgate—8.40, 11.0, 4.0, and 6.30.

*St. Botolph's*, Bishopsgate—11.0 and 6.30.

*St. Bride's*, Fleet Street—11.0 and 7.0 (8.30, on first S. in month).

*St. Clement Danes*, Strand—8.40, 11.0, and 7.0.

*St. Dunstan's*, Fleet Street—11.0, 3.15, and 7.0.

*St. Edmund's*, Lombard Street—8.30, 10.45, 4.0, and 6.30.

*St. Ethelburga's*, Bishopsgate Street—8.15, 10.30, 11.15, and 7.0.



*St. George's*, Bloomsbury—8.0, 11.0, 3.30, and 7.0.  
*St. George's*, Hanover Square—11.0, 4.0, and 6.30.  
*St. George's*, Southwark—8.0, 11.0, and 6.30.  
*St. George's in the East*, Commercial Street—11.0, 3.0, and 7.0.  
*St. Giles's*, Cripplegate—8.0, 11.0, 3.30, and 7.0.  
*St. Giles's-in-the-Fields*, High Street, St. Giles's—11.0, 3.30, and 7.0.  
*St. Helen's*, Bishopsgate Street—8.30, 11.0 and 7.0.  
*St. James's*, Piccadilly—11.0, 3.0, and 7.0.  
*St. John's*, Westminster—7.0, 8.0, 11.0, 3.0, and 7.0.  
*St. Jude's*, Whitechapel—8.30, 11.0, 3.45, 6.30, and 8.30.  
*St. Lawrence*, Jewry—11.0 and 7.0.  
*St. Magnus-the-Martyr*, London Bridge—11.0 and 6.30.  
*St. Margaret's*, Westminster—11.0 and 6.30.

*St. Martin's-in-the-Fields*, Trafalgar Square—11.0 and 7.0.  
*St. Mary's*, Islington—11.0, 3.15, and 6.30.  
*St. Mary-le-Bone*, High Street, Marylebone—8.30, 11.0, 4.0, and 7.0.  
*St. Mary-le-Bow (Bow Church)*, Cheap side—11.0 and 6.30.  
*St. Mary-le-Strand*—7.30, 8.30, 11.0, and 7.0.  
*St. Mary Matfelon*, Whitechapel—8.0, 11.0, 4.0, and 7.0.  
*St. Mary Woolnoth*, Lombard Street—11.15 and 3.0, in summer; 11.15 and 7.0, in winter.  
*St. Pancras*, Euston Road—7.0, 8.0, 11.0, 3.0, and 7.0.  
*St. Peter-ad-Vincula*, in the Tower—8.0, 11.0, and 6.30.  
*St. Saviour's*, Southwark—8.0, 11.15, and 7.0; daily, 7.30, 8.0, and 5.0.  
*St. Sepulchre's*, Holborn—9.0, 11.3, 3.30, and 7.0.  
*St. Swithin's*, Cannon Street—11.0 and 7.0.

## NONCONFORMIST.

## BAPTIST.

*Abbey Road*, St. John's Wood—11.0 and 6.30.  
*Regent's Park Chapel*, Park Square—11.0 and 7.0.  
*Westbourne Park*, Bayswater—11.0, 3.0, and 7.0.

## CATHOLIC APOSTOLIC.

Gordon Square—6.0, 10.0, 2.0, and 5.0.

## CONGREGATIONAL.

*Christ Church*, Westminster Bridge Road—11.0 and 6.30.  
*City Temple*, Holborn Viaduct—11.0 and 7.0; Thursday, 12.0.  
*Arundel Square Chapel*, Westbourne Grove—11.0 and 7.0.  
*Barbican Chapel*, New North Road—11.0 and 6.30.  
*Lyndhurst Road*, Hampstead—11.0 and 7.0.  
*New College Chapel*, Upper Avenue Road—11.0 and 7.0.  
*Paddington Chapel*, Marylebone Road—11.0 and 7.0.  
*Whitefield's Tabernacle*, Tottenham Court Road—11.0 and 6.30.  
*Westminster Chapel*, James Street, Westminster—11.0 and 7.0.

## CHURCH OF SCOTLAND.

*St. Columba's*, Pont Street, Belgravia—11.0 and 7.0.  
*National Scotch Church*, Crown Court, Drury Lane—11.0 and 6.30.

## FRIENDS (QUAKERS).

*Devonshire House*, 12, Bishopsgate Street Without—11.0 and 6.30.  
 52, St. Martin's Lane, Trafalgar Square—11.0 and 6.30.

## JEWS.

\* \* \* *The Jewish Sabbath is on Saturday.*  
*Bayswater Synagogue*, Chichester Place, Harrow Road—10.0, 2.0, and sunset.  
*Borough New Synagogue*, Heygate Street, Walworth—9.30.  
*Central Synagogue*, 129, Great Portland Street—10.15 and 2.0.  
*Great Synagogue*—St. James's Place, Aldgate—8.0 and sunset.  
*Lyndhurst Road*, Hampstead—11.0 and 7.0.  
*Maiden Lane*, Covent Garden—9.0 and 7.0.  
*New West End Synagogue*, Bayswater—10.15 to 12.0.  
*North London Synagogue*, John Street, Liverpool Road—9.0.  
*St. John's Wood*, Abbey Road—9.0, 12.30, and sunset.

*Spanish and Portuguese Synagogue*, Bevis Marks—8.0; Bryanston Street, 8.30 and sunset.

*West London Synagogue*, 34, Upper Berkeley Street—10.30 and sunset.

*Western Synagogue*, St. Alban's Place—9.30, 12.0, and sunset.

#### METHODISTS.

*United Free*, Willow Street Square—11.0 and 6.30. *Queen's Road*, Bayswater—11.0 and 6.30.

*New Connexion*, Brunswick Chapel, Great Dover Street—11.0 and 6.30.

#### MORAVIAN (UNITED BRETHREN).

32, Fetter Lane—11.0 and 6.30.

#### PRIMITIVE METHODIST.

*Hackney Chapel*, London Fields—11.0 and 6.30.

*Memorial Church*, Hackney Road—11.0 and 6.30.

*Caledonian Road*—11.0 and 6.30.

*Stepney Green Tabernacle*, Stepney Green—11.0 and 6.30.

#### PRESBYTERIAN (ENGLISH).

*Regent Square*—11.0 and 7.0.

*Belgrave Church*, Halkin Street, West—11.0 and 7.0.

*John Knox Church*, Stepney—11.0 and 6.30.

*Marylebone Church*, Upper George Street, Bryanston Square—11.0 and 7.0.

*St. John's Wood*, Marlborough Place—11.0 and 7.0.

*Trinity Church*, Church Road, Canonbury—11.0 and 6.30.

#### ROMAN CATHOLIC.

*Oratory*, Brompton—6.30, 7.0, 8.0, 9.0, 11.0, 3.30, and 7.0.

#### FOREIGN CHURCHES.

*Bavarian (Roman Catholic)*, 12, Warwick Street, Regent Street—8.0, 9.0, 10.0, 11.15, 3.30, and 7.0.

*Danish (Lutheran)*, King Street, Poplar—11.0.

*Dutch (Reformed Calvinist)*, 6, Austin Friars—11.15.

*French (Protestant)*, 9, Soho Square—11.0 and 7.0.

*French (Roman Catholic)*, King Street, Portman Square.

*German (Roman Catholic)*, St. Boniface, Union Street, Whitechapel—9.0, 11.0, and 7.0.

*Pro-Cathedral*, Kensington—7.0, 8.0, 9.0, 10.0, 11.0, 4.0, and 7.0.

*St. George's Cathedral*, Westminster Bridge Road—7.0, 7.30, 8.30, 9.30, 10.30, 11.30, 2.30, and 6.30.

*St. Etheldreda's*, Ely Place, Holborn—8.0, 9.20, 10.0, 11.15, and 7.0.

#### SALVATION ARMY.

*International Head Quarters*, 101, Queen Victoria Street.

*Home Office*, Ditto.

*Social Wing*, 272, Whitechapel.

#### SWEDENBORGIAN (NEW JERUSALEM).

Argyle Square, King's Cross—11.0 and 7.0.

Camden Road, Holloway—11.0 and 7.0.

Flodden Road, Camberwell—11.0 and 7.0.

Palace Gardens Terrace, Kensington—11.0 and 7.0.

#### UNITARIAN.

Little Portland Street—11.15 and 7.0.

*Unity Church*, Islington—11.0 and 7.0.

South Place, Finsbury—11.15.

Stamford Street—11.0 and 7.0.

#### WESLEYAN.

*Wesley's Chapel*, City Road—11.0 and 6.30.

*Great Queen Street*—11.0 and 6.30.

*Islington*, Liverpool Road—11.0 and 3.0.

*Mildmay Park*—11.0 and 6.30.

*Lambeth Road*, 11.0 and 6.30.

*West London Mission*, St. James's Hall, Piccadilly—11.0 and 7.0.

*East London Mission*, St. George's—11.0 and 6.30.

*Central London Mission*, St. John's Square—11.0 and 6.30.

*German Chapel Royal*, St. James's Palace—11.45.

*Greek*, Moscow Road, Bayswater—10.15.

*Greek (Russian)*, 32, Welbeck Street, Cavendish Square—11.0.

*Italian (Roman Catholic)*, St. Peter's, Clerkenwell Road, E.C.—11.0, 4.0, and 7.0.

*Sardinian (Roman Catholic)*, St. Anselm and St. Cecilia, Sardinia Street, Lincoln's Inn Fields—8.0, 9.0, 10.0, 11.0, 3.0, and 7.0.

*Swedish (Protestant)*, Prince's Square Shadwell—11.0.

*Swiss (Protestant)*, 26, Endell Street,  
Long Acre—11.30.

*Spanish (Roman Catholic), St. James's*,  
Spanish Place, Manchester Square—  
7.0, 8.0, 9.0, 10.0, 11.0, 4.0, and 7.0.

### Places of Amusement.

There are in London upwards of sixty theatres, and hundreds of concert rooms and music halls. During recent years there has been a marked increase in the number of suburban theatres, almost every district of importance now having its local house of entertainment. The performances at most of the theatres, and at other places of amusement, commence about eight o'clock, and conclude shortly after eleven to allow their patrons to catch the latest trains to the suburbs. As a rule, seats for the better parts of the house should be secured beforehand, either at the box office or from the music publishers and agents. There is in some cases an extra charge for booking. When this precaution has not been taken, it is well to be at the doors half an hour before the performance begins, and to be provided with the exact price of the tickets, to save delay in getting change. The following are

#### THE PRINCIPAL THEATRES AND MUSIC HALLS.

*Adelphi*, 411, Strand.  
*Alhambra*, Leicester Square.  
*Apollo*, Shaftesbury Avenue.  
*Aquarium (Royal)*, Westminster.  
*Avenue*, Northumberland Avenue.  
*Bedford*, High Street, Camden Town.  
*Borough*, Stratford.  
*Britannia*, 117, Hoxton Street, Hoxton.  
*Brixton*, Brixton.  
*Canterbury*, Westminster Bridge Road.  
*Camden Theatre*, High St., Camden Town.  
*Comedy*, Pantion Street, Haymarket.  
*Coronet*, Notting Hill Gate.  
*Court*, Sloane Square, Chelsea.  
*Covent Garden*, Bow Street.  
*Criterion*, Piccadilly Circus.  
*Crown*, High Street, Peckham.  
*Daly's*, Cranbourne Street, Leicester Sq.  
*Drury Lane*, Catherine Street, Strand.  
*Duke of York's*, St. Martin's Lane.  
*Elephant and Castle*, New Kent Road.  
*Empire*, Leicester Square.  
*Euston Theatre of Varieties*, Euston Road.  
*Gaiety*, 345, Strand.  
*Garrick*, Charing Cross Road.  
*Globe*, Newcastle Street, Strand.  
*Grand*, High Street, Islington.  
*Great Queen Street (Penley's)*, Great Queen Street, near Holborn.  
*Haymarket*, Haymarket.  
*Her Majesty's*, Haymarket.  
*London Pavilion*, Piccadilly Circus.  
*Lyceum*, Wellington Street, Strand.  
*Lyric*, Shaftesbury Avenue.  
*Lyric Opera House*, Hammersmith.  
*Marylebone*, Paddington.  
*Métropole*, Camberwell.  
*Metropolitan*, 267, Edgware Road.

*Middlesex*, 167, Drury Lane.  
*National Standard*, 204, Shoreditch High Street.  
*New Royalty*, 73, Dean Street, Soho.  
*New Sadlers Wells*, Arlington St., E.C.  
*Novelty*, Great Queen Street.  
*Oxford*, 14, Oxford Street.  
*Olympic*, Wych Street, Strand.  
*Olympia*, Earl's Court.  
*Opéra Comique*, 209, Strand.  
*Parkhurst*, 401, Holloway Road.  
*Palace*, Cambridge Circus.  
*Paragon*, 95, Mile End Road.  
*Pavilion*, Whitechapel Road.  
*Prince of Wales's*, Coventry Street, Piccadilly.  
*Princess's*, 152, Oxford Street.  
*Queen's*, Poplar.  
*Royal Court*, Sloane Square.  
*Royal*, High Holborn.  
*St. George's Hall*, Langham Place.  
*St. James's*, King's Street, St. James's.  
*Sanger's*, Westminster Bridge Road.  
*Savoy*, Strand and Embankment.  
*Shaftesbury*, Shaftesbury Avenue.  
*Shakespeare*, Clapham Junction.  
*Strand*, 168, Strand.  
*Surrey*, Blackfriars Road.  
*Terry's*, 105 and 106, Strand.  
*Tivoli*, 63 to 70, Strand.  
*Toole's*, King William Street, Strand.  
*Trocadero*, Shaftesbury Avenue.  
*Variety*, Hoxton.  
*Vaudeville*, Strand.  
*Victoria Palace*, Waterloo Bridge Road.  
*West London*, 69, Church Street, Edgware Road.  
*Wyndham's*, Charing Cross Road.

## ENTERTAINMENTS.

*Alexandra Palace*, Muswell Hill.  
*Albert Hall (Royal)*, South Kensington.  
*Agricultural Hall (Royal)*, Liverpool Road, Islington.  
*Crystal Palace*, Sydenham.  
*Egyptian Hall*, Piccadilly.  
*Hippodrome*, Cranbourne Street.  
*Madame Tussaud's Waxworks*, Marylebone Road (near Baker Street station).

*Olympia*, Addison Road, West Kensington.  
*People's Palace*, Mile End.  
*Queen's Hall*, Langham Place.  
*St. James's Hall*, Regent Street and Piccadilly.  
*South London Palace of Amusements*, London Road.  
*Steinway Hall*, Lower Seymour Street Portman Square.

## EXHIBITIONS OF PICTURES.

*Royal Academy*, Burlington House, Piccadilly.  
*Royal Society of Painters in Water Colours*, 5a, Pall Mall, East  
*Royal Institute of Painters in Water Colours*, 191, Piccadilly.  
*Ditto in Oil Colours*, 191, Piccadilly.  
*Royal Society of British Artists*, 6, Suffolk Street, Pall Mall East.  
*Agnew's*, 39, Old Bond Street.  
*Dudley Gallery*, Egyptian Hall, Piccadilly.  
*Doré Gallery*, 35, New Bond Street.  
*Dulwich Gallery*, Dulwich.  
*French Gallery*, 120, Pall Mall.

*Grafton Gallery*, 8, Grafton Street.  
*Hanover Gallery*, 47, New Bond Street.  
*National Gallery*, Trafalgar Square.  
*National Portrait Gallery*, St. Martin's Place, Charing Cross.  
*New Gallery*, 121, Regent Street.  
*Nineteenth Century Art Society*, Conduit Street.  
*St. James's Gallery*, King Street.  
*Society of Lady Artists*, Egyptian Hall, Piccadilly.  
*South London Art Gallery*, Peckham Road.  
*Tate Gallery*, Millbank.  
*Tooth's*, 5, Haymarket, &c.

## MUSEUMS.

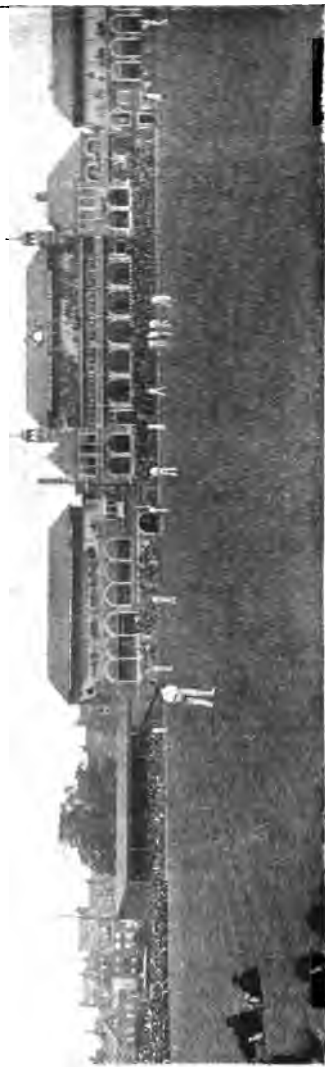
*For the hours at which all the above are open, see body of the work (refer to Index).*

*Bethnal Green*.  
*British*, Bloomsbury.  
*Imperial Institute*, South Kensington.  
*India*, South Kensington.  
*Natural History*, South Kensington.  
*Park's Sanitary*, 74a, Margaret Street.  
*Practical Geology*, Jermyn Street.  
*Royal Architectural*, 18, Tufton Street, Dean's Yard.

*Royal College of Surgeons*, Lincoln's Inn Fields.  
*Society of Arts*, Adelphi.  
*Royal United Service Institution*, Whitehall.  
*Sir John Soane's*, 13, Lincoln's Inn Fields.  
*South Kensington*, Cromwell Road, South Kensington.

**Lord's**, in St. John's Wood, and **Kennington Oval**, south of the river, are the head-quarters of cricket, football, &c.; the **Queen's Club Ground**, at West Kensington, annually witnesses the inter-Universities' matches; and there are many grounds set apart for the pursuit of athletic sports.

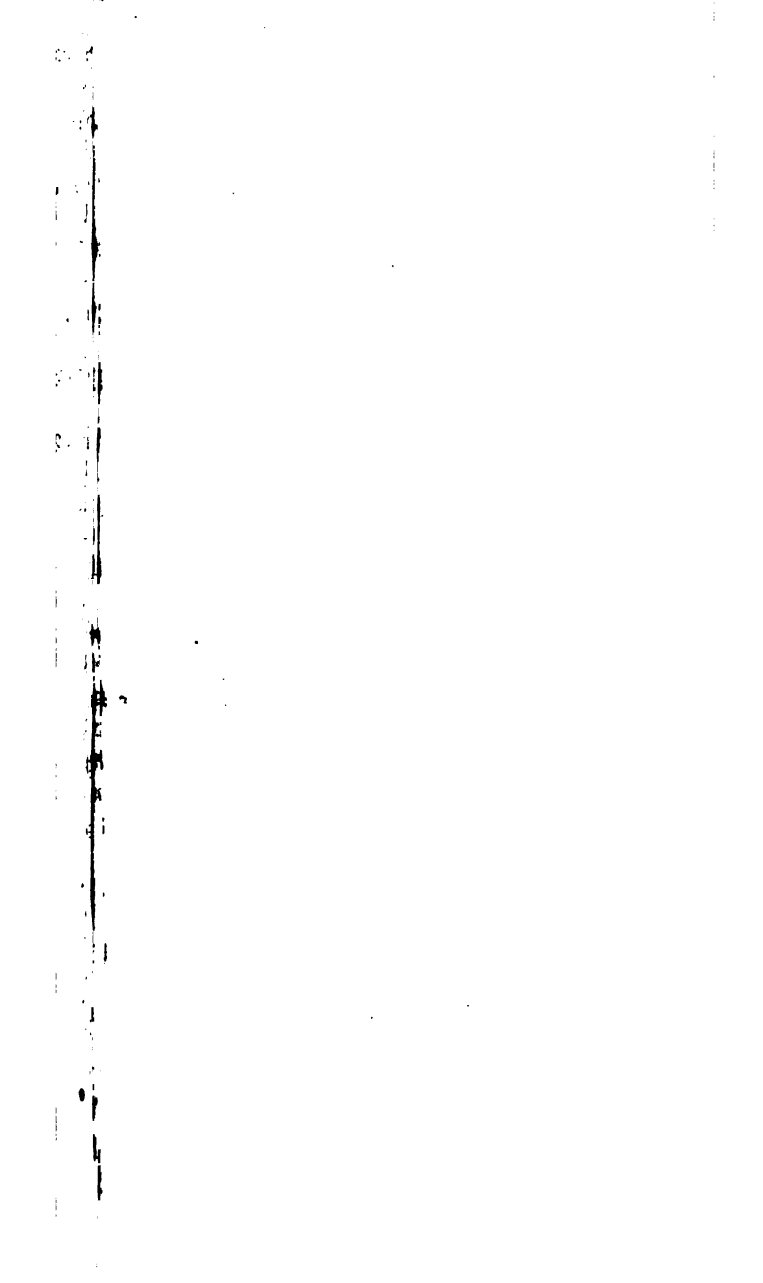
**Earl's Court** and **Olympia** are famous for the exhibitions and entertainments which take place at them from time to time.

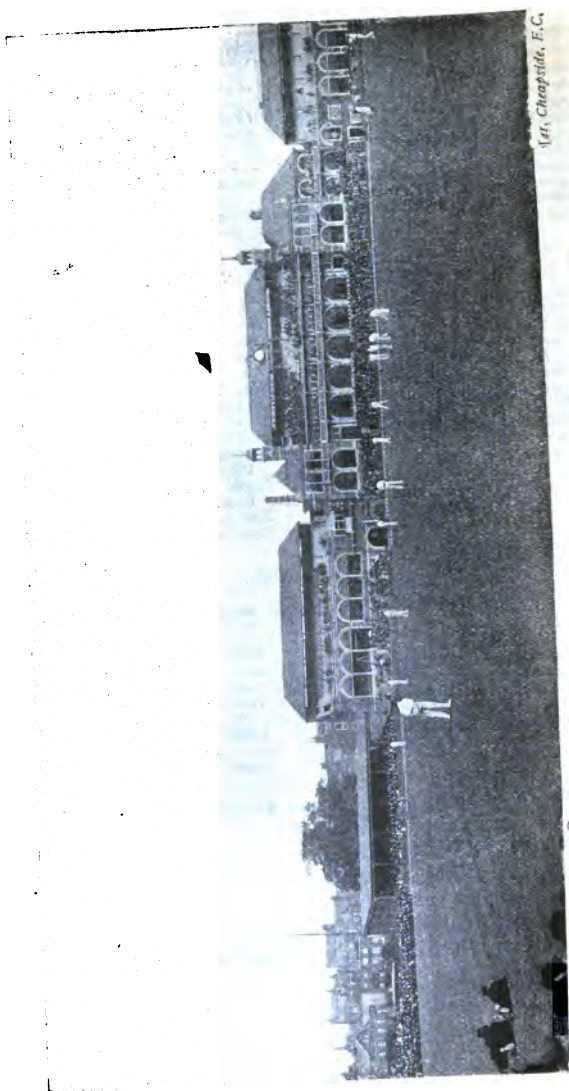


R. W. Thomas,]

A MATCH AT THE OVAL.

[*Mr. Chappell, F. C.*





R. W. Thomas.]

A MATCH AT THE OVAL.

[St. George's, F.C.]

100  
101  
102  
103  
104  
105  
106  
107  
108  
109  
110  
111  
112  
113  
114  
115  
116  
117  
118  
119  
120  
121  
122  
123  
124  
125  
126  
127  
128  
129  
130  
131  
132  
133  
134  
135  
136  
137  
138  
139  
140  
141  
142  
143  
144  
145  
146  
147  
148  
149  
150  
151  
152  
153  
154  
155  
156  
157  
158  
159  
160  
161  
162  
163  
164  
165  
166  
167  
168  
169  
170  
171  
172  
173  
174  
175  
176  
177  
178  
179  
180  
181  
182  
183  
184  
185  
186  
187  
188  
189  
190  
191  
192  
193  
194  
195  
196  
197  
198  
199  
200



other three northern lines in the Euston Road, which has obtained its modern name from that of the square wherein is located the chief station of—

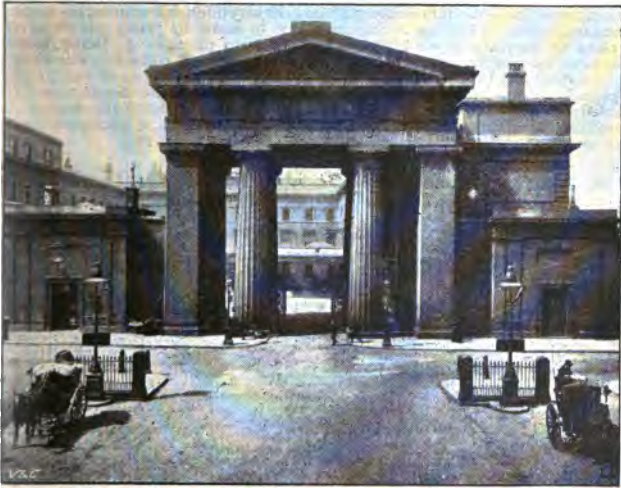
### The London and North-Western Railway.

This large undertaking, the development of the earliest passenger railway in the world—that connecting Manchester and Liverpool—is, *par excellence*, the railway by which visitors from Ireland and a goodly portion of those from America reach London. It gives to the inhabitants of "gallant little Wales" unrivalled facilities for doing so, although two of its neighbours not unsuccessfully put in a claim for the patronage of the Welsh—and for the matter of that of the Irish and of our trans-Atlantic brethren as well; and, forming, as it does, the English link in the West Coast Route to Scotland, it carries a fair share of those of our friends from the northern half of Great Britain, who come from time to time, in no inconsiderable numbers, to see us, as well. Furthermore, it has stations at most of the towns in the western half of England and throws out long arms in the direction of the eastern sea; and its main line runs along the very fringe of the romantic English Lakes district, to many important points of which its trains find their way. The carriages of the company have long been noted for their comfort; and the addition of "the corridor dining trains" (containing accommodation for third, as well as first, class passengers) has recently accentuated this agreeable feature.

**Euston Station** [*Map III., H 12*: CAB FARE from Charing Cross, 1/-] is reached from Euston Square by a broad approach, guarded by two handsome lodges, between which stands a **Statue of Robert Stephenson**, the eminent engineer to whom the railway owes so much. The roadway passes beneath a portion of the *Euston Hotel*, at which tired travellers can find first-class accommodation, and leads us to the severe, but imposing, **Portico** of the station, a representation of which appears on p. 33. Said to be the largest in the world, it was erected from the designs of Mr. Hardwick at a cost of £30,000; it is of Doric architecture. Passing through the ornamental iron gates, the traveller enters a spacious carriage area, about a hundred and thirty-five feet long by sixty-six wide, on two sides of which are some of the general offices of the company (which, by the way, occupy the whole of the upper storey of the station). At its northern extremity, a verandah of iron and glass protects passengers from the weather as they alight from their vehicles, and affords access to the spacious **Entrance Hall**, one of the distinguishing features of the station. It is about a hundred and forty feet long, sixty-seven wide, and seventy-five high. Allegorical figures, representing the counties through which the railway passes, are in elevated positions in the angles of this saloon; and in the centre is a **Statue of George Stephenson**, figuratively the father of the railway system and the parent of the constructor of the North-Western Railway. On each side of the hall, are doors leading to the booking offices, to the waiting and refreshment rooms, and to the platforms, which, together with the lines of rail within the station, are covered over

by a glazed roof of great extent and supported by iron pillars. The station was first opened in 1838, and, since that time, it has been increased in size, so that now it covers an area of seventeen acres. The latest improvement, completed in 1892, consisted in the opening of a new booking office and two new platforms—practically, a **New Station**—on the western side of the old one.

The railway runs direct to **Willesden Junction**, to the west of the district described in this volume. It has stations at **Chalk Farm** (the original terminus of the **North London Railway**, which joins the North-Western there), **Loudoun Road**, **Kilburn and Maida Vale**, and **Queen's Park**; and at Willesden it connects with all the chief stations in the metropolitan area. Some North-Western local main-



ENTRANCE TO EUSTON STATION.

line trains run on the North London line to **Broad Street**, which is practically the City terminus of the railway, and is, indeed, so styled by the officials of the company. Others reach (by a branch from Willesden Junction. the West London), **Kensington** (Addison Road), **Earl's Court**, **Victoria** (Pimlico), **Charing Cross**, **Mansion House**, and other District Railway stations, and cross the river by a bridge, about half a mile above **Battersea Bridge**, to **Clapham Junction**, **Herne Hill**, the **Crystal Palace**, **Croydon**, and **Waterloo** stations, communication being in that way established with the group of southern lines. Another extension from Willesden Junction connects with **Acton**, **Kew**, **Richmond** (for **Twickenham**, **Teddington**, **Hampton**, and **Kingston**), and with **Ealing**, **Southall**, and the **Great Western** main line.

A few hundred yards to the east of the London and North-Western station, and facing the Euston Road, is the superb hotel and station of—

## The Midland Railway,

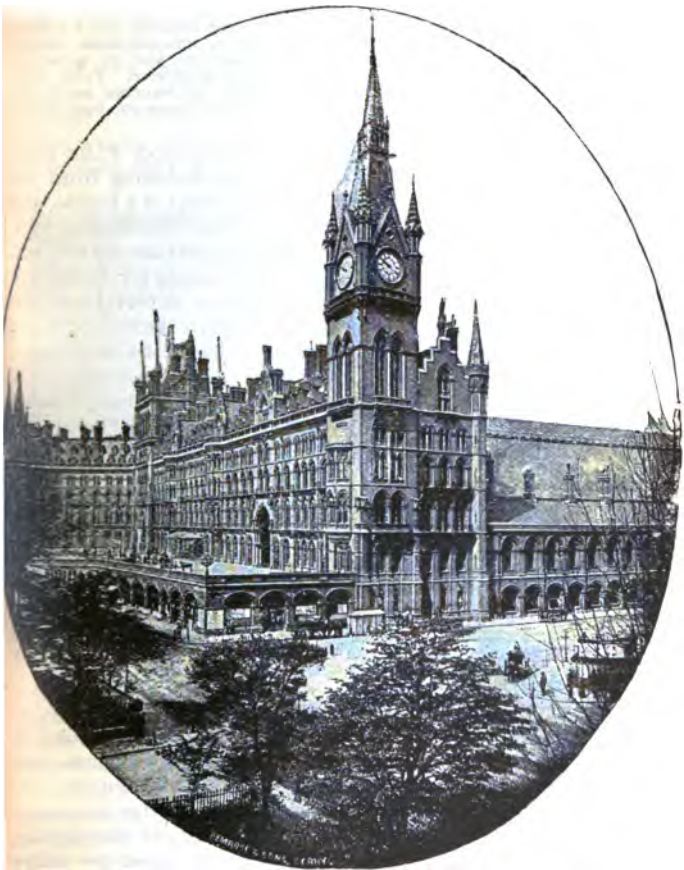
which extends from London to Carlisle, having communication with most of the towns in the central portion of England, in some of which its trains and those of the London and North-Western Railway run into the same station (it would be for the advantage of travellers, if such an arrangement obtained more extensively than it does). Starting from London, the main line runs through the Midland Counties to Sheffield, dividing itself at Kettering, so as to touch Leicester and Derby, on the one hand, and Nottingham and other important places, on the other. From Sheffield, it makes its way through Yorkshire to Skipton and Settle, and so to Carlisle and Scotland. At Ambergate, a little north of Derby, a branch (which may almost be called a main line) runs through the grand Peak district to Manchester and Liverpool, thus opening out communication with the Sister Isle. At Settle, the system throws out another important branch, which bifurcates—one fork communicating with Barrow, whence steamers sail to Belfast, and the other running to Morecambe, from which port vessels start for a voyage to Londonderry; and, like the London and North-Western Railway, it makes its way through Dumfries, about thirty-three miles north of Carlisle, to Stranraer, so as to enable its passengers to travel to Ireland by the route which affords the shortest sea passage. At Derby, too, and Leicester, its western extension leaves the main line, and communicates, through Birmingham and Bristol, with South Wales and the western counties of England. This railway has always taken a lead in concessions for the comfort and convenience of passengers. It was the first in England to abolish the second-class carriages—an example followed by several other companies; and it adopted the easy first and third class dining "corridor train" in the summer of 1893.

**St. Pancras Station** [*Map III., H 13*: CAB FARE from Charing Cross, 1/6], the London terminus of the line, was opened in October, 1868, its front, which faces Euston Road, being almost entirely devoted to hotel purposes. Designed, in the Gothic style of architecture, by Sir Gilbert G. Scott, it is a noble memorial of his genius in secular architecture, and a worthy associate of his triumphs in the ecclesiastical department of his art. It is five hundred and sixty feet long; is surmounted by a clock tower, which rises to an altitude of two hundred and seventy feet, and by a shorter tower, two hundred feet high; and it has seven storeys. The roof of the station is a wonderful example of engineering skill, having a single span of two hundred and forty-three feet—at the time the station was opened, the largest in the world. It is a hundred feet in height and seven hundred long.

Adjoining the passenger station and hotel, and separated from them only by a street, is the **St. Pancras Goods Depot**, a recent addition to the railway conveniences of the metropolis. It, too, fronts the Euston Road, and is readily accessible.

There are also stations at **Camden Road** and **Kentish Town**. The latter is quite an important junction, and has recently been reconstructed and enlarged. From it—or, to be exact, from Camden Road station—Midland trains run through a tunnel on to the Metropolitan Railway, and so eastward to Moorgate and southward to Ludgate Hill, opening out communication with the Chatham and Dover and the Brighton and South Coast systems, and enabling passengers from the districts "served" by the Midland Railway to travel through to the health and pleasure resorts on the south-east coast. Moreover, the connection of the Midland trains with those of the Metropolitan and District Railways, affords access to the whole of London and its southern suburbs; and from Kentish Town trains run very frequently to Holloway,

South Tottenham, and other portions of the north-eastern suburbs. At **Tottenham**, the Midland and Great Eastern Company join hands, and, as we shall see, some of the express trains of the latter system, which traverse the whole of the Eastern Counties of England, travel along this branch to St. Pancras station. The Midland Railway also connects here with the line to Tilbury and Southend.



**ST. PANCRAS STATION AND HOTEL.**

**The Great Northern Railway,**

whose terminus is at King's Cross, next that of the Midland, forms a part of the East Coast Route to Scotland, its rails joining near Doncaster those of the North-

Eastern system (which connects it with the North British at Berwick). Leaving London, the line traverses a district to the east of that followed by the Midland. It passes Hatfield House (a fine Elizabethan mansion, the seat of the Marquis of Salisbury) and Huntingdon (the birthplace of Oliver Cromwell). At Peterborough, whose splendid cathedral is an object of considerable interest, it effects a junction with the London and North-Western, Midland, and Great Eastern systems,\* and so makes its way northward, passing Grantham, whence branches diverge to Lincoln and Boston (on the east) and Nottingham, Derby, Beverton, and Leicester (westward), and Retford, at which station a junction with the Great Central Railway enables its trains to reach Manchester and Liverpool, by means of the Cheshire Lines, of which the company is part-proprietor. From Doncaster, a very important junction, the line throws out branches to Leeds, Bradford, Halifax, and Keighley, and to Hull and other important busy towns in Yorkshire.

The **King's Cross Terminus** [*Map IV., G-H 13*: CAB FARE from Charing Cross, 1/6], opened in October, 1852, is striking from the peculiarity of its architecture. There is no attempt at a façade, and it simply consists of two immense brick arches, surmounted by a central clock tower. The company's *Hotel* adjoins the station, and is reached by a covered way. The arrangements for traffic are perfect. The main line trains arrive at and depart from the original station; and there are wings set apart for the metropolitan and suburban traffic. These communicate, by means of tunnels, with the Metropolitan Railway (at its King's Cross station). A Subway, to allow pedestrians to pass between the two stations without going into the street, was opened in 1892. The goods depôt, quite a feature on the map, is a little to the north of the passenger station.

From **Finsbury Park**, the second station (north) from King's Cross, trains run on to an extension of the North London Railway from Dalston Junction, thus opening out communication with the Broad Street station. Suburban branches from Edgware and High Barnet and a branch from the Alexandra Palace also unite with the main line at Finsbury Park. By means of the Metropolitan line, Great Northern suburban trains run to Moorgate; and, by a connection at Farringdon Street with the London, Chatham, and Dover line, to Ludgate Hill, and thence to Victoria (the western terminus of that line), the Crystal Palace, and intermediate stations. There is a short link between the London, Chatham, and Dover and the South-Eastern Extension, south of the Thames, at Blackfriars Junction, and by means of it trains run from the Great Northern suburban stations to Woolwich.

### The Great Central Railway,

formerly known as the *Manchester, Sheffield, and Lincolnshire*, is the latest addition to the great trunk lines connecting London with the provinces. The new line—ninety-two miles in length—has been some years in construction, and was opened for passenger traffic in March, 1899. The extension leaves the old Manchester, Sheffield, and Lincolnshire system at Annesley, about ten miles north of Nottingham, and proceeds southwards through Nottingham

\* Hence, too, the Lincolnshire loop-line runs through Spalding, by the ruined Abbey of Crowland, through the Fen Country, past Boston, to the rising watering-places of Skegness, Sutton-on-Sea, and Mablethorpe, and to Lincoln, Grimsby, &c.

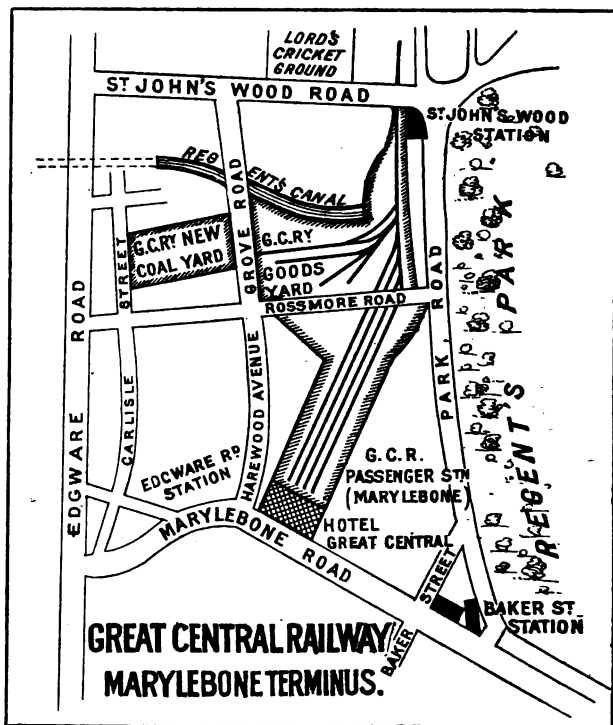
(where a large station has been constructed jointly with the Great Northern Railway), then through Leicester and Rugby to Quainton Road, on the Metropolitan Company's Aylesbury line. From Quainton Road to Neasden—about forty miles—the Metropolitan lines have been doubled to accommodate the Great Central trains. From Neasden to Marylebone (the terminus) the Great Central follows very closely the Metropolitan line to Baker Street. At Neasden extensive sidings have been constructed, and this place bids fair to become a very important railway depôt and junction. There are also large sidings and warehouses at St. John's Wood to accommodate the goods and coal which are barged along



GREAT CENTRAL TERMINUS : THE PROMENADE.

the Regent's Canal—here widened to one hundred feet—to the docks on the Thames. The coal-yard will accommodate three hundred wagons at one time. The passenger station at the **Marylebone** terminus has been constructed on the most approved modern principles. The site is 1,000 feet long by about 435 feet wide, covering about nine acres, but at present only about 180 feet in width is utilised, the remainder being reserved for future extensions. There are at present three platforms and five lines of way. Between the two arrival platforms is a spacious cab rank. A huge hotel, the *Great Central*, has been erected between the station and the Marylebone Road. It is of red brick, with terra-cotta dressings, and is surmounted by a handsome clock tower. There

are numerous bedrooms, besides the lofty and luxurious dining- and drawing-rooms and other apartments usual in a first-class hotel. There are several easy approaches to the station. The construction of the Great Central has necessitated the demolition and clearance of a number of narrow and dirty streets, covering about thirty-seven acres. On the other hand, two wide thoroughfares



have been constructed and opened to the public, one running east to west from Park Road to Lisson Grove, and the other north to south from Park Road to Marylebone Road. The line has completely altered the aspect of many parts of the hitherto secluded district of St. John's Wood. Lords' Cricket Ground, as to which there was so much outcry when the Company's bill was before

Parliament, has fortunately been preserved intact, the tunnels which burrow under it being completely hidden from view. In fact, the ground is really larger now than formerly, the Company having transferred to the Middlesex Cricket Club a piece of land lately the property of the Clergy Orphan Corporation.



*Symmons & Co.,*

*[Bouverie Street, E.C.]*

### ST. PAUL'S CATHEDRAL.

## The Great Western Railway,

one of the earliest of the railways running out of London, has its head-quarters in the western district of London. It was originally intended that this line should merely form a means of communication between London and Bristol; but, by extension and amalgamation, the railway at the present time is the longest in the country, the total length of its rails being nearly two thousand five hundred miles. Its main lines run to Penzance; to New Milford, whence steam packets sail to Waterford and Cork; to Weymouth, at which port vessels connect daily with





R. W. Thomas.]

HENLEY REGATTA.

[Chapside.

Guernsey and Jersey; and, by three routes—*via* Worcester and the Severn Valley (which line is connected with the Devon and Cornwall one by the Severn tunnel), *via* Leamington, Warwick, Birmingham, &c., and *via* Gloucester and Hereford—to Birkenhead (connected with Liverpool by the Mersey tunnel); and it throws off numerous branches—to Windsor, to Henley, to Stratford-on-Avon, to Manchester, to Dolgelly (in North Wales), &c., so that it makes good its name by traversing the greater portion of Wales and the western districts of England.

The **Paddington Station** [*Railway Map*: CAB FARE from Charing Cross, 1/6] has its entrance opposite Eastbourne Terrace, the front of the building, facing the Praed Street station of the Metropolitan Railway, being utilised as a very large and handsome hotel, built, in the Louis Quatorze style, from the design of Mr. Hardwick. The station itself is about three hundred and ten feet wide; and its roof is in four spans of a hundred and twenty, two of sixty, and one of seventy feet. Hence, passengers can travel by the Metropolitan Railway to all parts of London in a short time, either from the Praed Street station or that at Bishop's Road. The former is connected with the terminus by a subway, and the latter by a bridge, so that travellers may pass from one line to the other without being exposed to the inclemency of the weather.

### The Great Eastern Railway,

which has its terminus in Liverpool Street, in the City, is the other large line running out of London, north of the Thames. Its main lines communicate with Cambridge, Ely, Spalding, Lincoln, Doncaster, and York; with Chelmsford, Colchester, Ipswich, Norwich, Yarmouth, Lowestoft, Cromer, and Mundesley; and it has branches all over East Anglia (from this fact, it was for many years known as the Eastern Counties Railway), in which district it is almost without a competitor. Its line to Harwich is an important one, for the trains run on to Parkeston Quay, whence there is a daily service (Sundays included) to the Hook of Holland and Rotterdam, by the company's steam-packets, which are the largest carrying on a daily service between England and the Continent. They sail under the British flag, and are consequently under the stringent regulations of the Board of Trade. Other vessels belonging to the company also leave Parkeston Quay every week-day for Antwerp—a convenient route, which is rapidly growing in the estimation of travellers. There are, moreover, two other lines of communication with the Continent, the starting-point whereof is Parkeston Quay. The vessels of the General Steam Navigation Company sail to and from Hamburg twice weekly; and those of the United Steamship Company of Copenhagen to and from Esbjerg, on the west coast of Denmark, three times a week. Through carriages are run between Manchester (*via* Lincoln) and Birmingham (by the London and North-Western and Midland Railways, *via* Peterborough) and Parkeston Quay, Harwich. A dining car, into which first-class passengers can change *en route*, and first and third class corridor carriages, with lavatory accommodation, run on the boat trains between York and Harwich (*via* Lincoln and March).

The main line to Doncaster and York "connects" with the North-Eastern Railway, and so becomes part and parcel of the East Coast route to Scotland. On account of the number of cities through which it passes, it is known as the "cathedral route" to York; and as, at Tottenham, in the northern suburbs of London, it throws out a line to St. Pancras station, whither some of its trains make their way, it is equally useful to travellers from the western and eastern districts of the metropolis. Among its branches, are those to Clacton-on-Sea, Walton-on-the-Naze, and Brightlingsea, to Felixstowe, Aldeburgh, and Southwold, to Lynn, Hunstanton, Wells, and Cromer, to Southend-on-Sea and other watering-places, to Hertford, Newmarket (famous for its races), Bury St. Edmunds, St. Ives, and Huntingdon, and to Peterborough; and its suburban lines, specially those to Loughton and Chingford, &c., are useful to "city men." By means of the **London and Blackwall Line** (the terminus of which is Fenchurch Street station), there is



Symonds & Co.,

LONDON BRIDGE.

(See p. 285.)

[23, Rouverle St., E.C.]

communication with the East and West India Docks and with Greenwich, a ferry-boat meeting the trains ; and the junction, near Bromley, with the **London, Tilbury, and Southend Railway** opens out direct communication with the towns whence the latter line obtains its title, as well as with Shoeburyness.

The Great Eastern Railway possesses two termini in London. The chief one—the **Liverpool Street Station** [*Map IV., K 17* : CAB FARE from Charing Cross, 1/6]—is one of the finest in London. It covers about fifteen acres of land, and occupies almost the whole of the parish of St. Botolph, Bishopsgate. From the Liverpool Street front to the end of the station yard, it is nearly two thousand feet in length. The western (the older) portion was designed by Mr. E. Wilson, M.I.C.E., in the Early Domestic style of Gothic architecture, and is composed mainly of stock brick and stone. Its façade is an arcade of twenty-four bays with tracery. The eastern part (the more recent addition), which has a handsome frontage to Bishopsgate Street, five hundred feet in length, is built of red brick and Portland stone, and was carried out under Mr. J. Wilson, M.I.C.E. There are eighteen platforms—each about five hundred feet long ; and the entire station is covered by a roof of various spans.

The other City terminus of the line is **Fenchurch Street Station** —[*Map IV., L 17* : CAB FARE from Charing Cross, 1/6]—which is the property of the London and Blackwall Railway ; but is also used by the Great Eastern and the London, Tilbury, and Southend companies.

Two of the railways which start from the southern bank of the Thames have their head-quarters at—

### The London Bridge Stations

—[*Map IV., M 17* : CAB FARE from Charing Cross, 1/6]—which occupy the site of the old St. Thomas's Hospital, purchased by the two railway companies in the middle of the last century. The south-western—the larger—portion is the city terminus of the London, Brighton, and South Coast Railway (to whom belong the South London and the Crystal Palace lines), and the rest is the property of the South-Eastern and Chatham and Dover Company, so that on this spot are concentrated the lines of several important undertakings. The station yard, which is approached at the junction of Tooley Street with the head of Borough High Street and the foot of London Bridge by an ascending incline, is spacious and lined by shops and restaurants. A subway runs beneath the yard to the London Bridge station of the South London Electric line. The district covered by—

**The London, Brighton, and South Coast Railway** extends from Hastings and Tunbridge Wells, on the east, to Portsmouth, on the west. One of the routes to the latter town, known as the Mid-Sussex line, through Box-hill and Dorking, is a favourite mode of reaching the Isle of Wight, as much on

account of the charming scenery through which it passes as of the celerity of the journey. The branch to Guildford is very useful, for it connects that town with the coast of Sussex; and the line to Brighton is the only means of reaching London-super-Mare. The company possesses, in addition, a favourite route to Paris, *via* Newhaven and Dieppe and through the picturesque and lovely districts of Normandy. The liberal provision the Brighton and the Western of France companies have made for their travellers in providing them with large and powerful steamers, with excellent accommodation and every comfort, has obtained for them a large accession of traffic.

The chief offices of the company are at **London Bridge Station**, its City terminus, and it also possesses an important and useful one in the West End—**Victoria Station** (connected by a subway with the District Railway)—[*Map I., N 11-12*: CAB FARE from Charing Cross, 1/-]—at Pimlico. From each of these stations, the main lines run to **Croydon**, at which important junction, they unite.

The **East London Railway** connects the railway at New Cross, with the Great Eastern, the Metropolitan, the Metropolitan District Railways, and practically with all the systems north of the Thames; the **West London Extension Railway**, which runs from **Olapham Junction** (where travellers can change into the trains of the London and South-Western Railway) to Kensington—[**Addison Road Station**—opens out communication with the trains of the London and North-Western and Great Western Railways; \* while the **South London** (from London Bridge to Victoria) and **Crystal Palace Lines**, with their connections, afford the means of access to the whole of the southern suburbs.

### The South-Eastern and Chatham Railway.

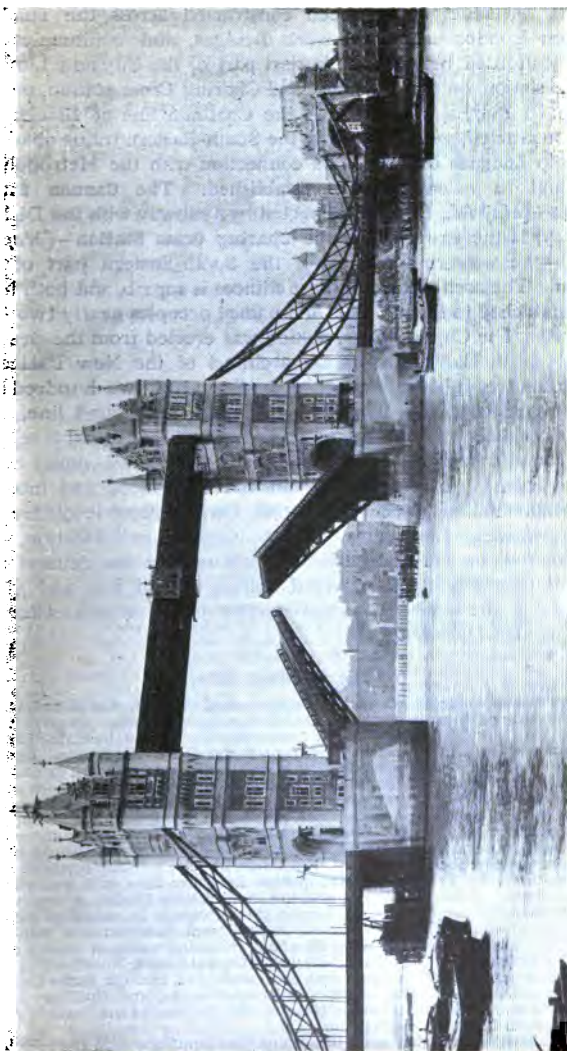
This extensive southern system is an amalgamation of the former South-Eastern and London, Chatham, and Dover lines. It may be well, however, for the sake of clearness to describe them separately.

#### (a) The South-Eastern.

The main line runs through the Weald of Kent to Dover, from which town steamers ply to Calais. A short branch—almost important enough to be considered a main line—runs to Folkestone, another point of departure for the Continent, vessels sailing thence to Boulogne. The line communicates with Deal, Margate, and Ramsgate, with Canterbury and Whitstable, and with Port Victoria, near Sheerness, on the northern coast of Kent; and a line from Tonbridge and the fashionable inland watering-place of Tunbridge Wells runs down to the coast of Sussex at St. Leonards and Hastings and rejoins the main line at Ashford. In addition, moreover, to its auxiliaries, the North Kent and the Greenwich Railways, the line sends out branches to many important places in the Metropolitan area, and a feeder to Guildford, whence nearly all the trains go to Reading and Aldershot, the military camp. At New Cross, it has a junction with the **East London** line, which opens out access to the east and north of England and the Metropolitan Railway system.

The **London Bridge Station**—[*Map IV., M 16-17*]—an erection in the Italian style, three storeys high, with an ornamental cornice and surmounted by a clock, is the head-quarters of the company, where are the offices of the general manager and his subordinates. From it, an extension was completed in 1864, along the Surrey side of the river, and across it, by a bridge to the Charing Cross station, to make room for which the Hungerford Suspension Bridge was removed; and in September, 1866, the Cannon Street station was

\* There are also through services of London and North-Western trains, daily, between Willesden Junction and Victoria, and between Willesden Junction and Croydon, connecting the London and North-Western and Brighton systems for through passengers and avoiding the necessity of a cab journey across London.



[Botcherie Street, F. C.]

THE TOWER BRIDGE.

Symmons & Co.]

opened, a viaduct having been constructed across the Thames between London and Southwark Bridges, and communication thereby afforded between the busiest part of the City and London Bridge station, on the one hand, and Charing Cross station, on the other. In 1887, a junction with the Chatham line at Blackfriars was constructed, and in that way the South-Eastern trains obtained access to **Ludgate Station** and a connection with the Metropolitan line and its extensions was established. The **Cannon Street Station**—[*Map IV.*, L 16]—(connected by a subway with the District Railway) is the eastern, and the **Charing Cross Station**—[*Map I.*, L 13]—the western terminus of the South-Eastern part of the system. The architecture of these edifices is superb, and both have hotels attached to them. The first-named occupies nearly two City parishes. The Charing Cross station was erected from the designs of Mr. E. M. Barry, son of the architect of the New Palace at Westminster. It has a frontage to the Strand of two hundred and thirty-eight feet, with four storeys above the ground line, two storeys in the roof, and three storeys beneath the Strand level; as the ground slopes southward, the last-named have many well-lighted rooms. The pilasters, balustrades, cornices, and most of the ornamentation are of terra-cotta. On the street level, are the booking-offices, refreshment-rooms, &c.; and the entire station, with its numerous arrival and departure platforms for the general and the Continental traffic, is covered with a roof of iron and glass. In front of the station is a reproduction of the original Charing Cross, by *Mr. Durham, R.A.*

#### (b) **The Chatham Line,**

affording access to nearly all the important towns of Kent, was completed as far as the Surrey side of the Thames at Blackfriars station, in 1864. In 1866, it was extended into the City at New Bridge Street, near the foot of Ludgate Hill, the Thames being crossed by a viaduct, a few yards east of Blackfriars Bridge. Ludgate Hill was shortly afterwards spanned by a railway bridge, the line being extended to Holborn Viaduct, and by cuttings to the Aldersgate and Farringdon stations of the Metropolitan Railway, a City terminus being erected at Moorgate. More recently, a second bridge, rendered necessary by the ever-increasing suburban traffic, was thrown over the Thames, on the eastern side of the first. A very commodious station was opened at the same time (it is known as St. Paul's), and that at Blackfriars was set apart for goods traffic. From Loughborough Junction, about three miles south of the Thames, the **Metropolitan Extension Line** runs westward to Battersea Park, and thence across the river to Victoria Station, Pimlico, where are the chief offices of the company. The extension gives access to the suburban districts of Brixton, Clapham, and the Wandsworth Road, and communicates with that remarkable railway centre, **Clapham Junction**. Running eastward from Loughborough Junction, is the **High Level Line, to the Crystal Palace**, branches diverging from it at Nunhead to **Blackheath** and **Greenwich**, and, through **Outford**, to the main line at **Shortlands**. The suburban trains run over the Great Northern line as far as Hatfield, and over the Midland to Hendon; and the London and South-Western trains run from Ludgate to Richmond.

The Continental and other main line trains start simultaneously from Victoria and Holborn Viaduct. They unite at Herne Hill, those conveying passengers to the

Continent running through to the Admiralty Pier at Dover, whence steampackets ply to Calais, in connection with the trains of the Gare du Nord (France). Special express trains are also run between London and Dover, in connection with the boats of the Belgian Government, which run daily between the latter port and Ostend. Another favourite Continental route is that known as the Queenborough-Flushing, the trains running along a short branch from Sittingbourne to Queenborough pier, which was specially constructed by the company for this service. This line is continued to Sheerness. Rochester, Chatham, Canterbury, and Dover are reached by the main line; and branches communicate with Gravesend, with Sevenoaks, Maidstone, and Ashford, with Whitstable, Margate, and Ramsgate, and with Deal.

The termini of the Chatham line are at **Victoria** (for the West End, the station being connected with the Inner Circle of the District Railway by a subway) and at **Holborn Viaduct**. Holborn Viaduct has a low-level station—that of **Snow Hill**, at the beginning of the Metropolitan Extension line of the company. **Ludgate Hill** station, which faces New Bridge Street, has evoked much criticism recently, and is shortly to be extended and remodelled. It is the nearest railway station to St. Paul's Cathedral. **St. Paul's** station, rendered necessary by the increasing suburban traffic of the company, faces Queen Victoria Street, at its junction with Upper Thames Street.

### The London and South-Western Railway.

The chief station, where the executive staff have their offices, is at Waterloo. This station, though often enlarged, is still insufficient for the requirements of the traffic, and is being greatly extended by taking in adjoining streets. The line has the greatest mileage of any railway to the south of the Thames. It runs due west to Salisbury, Exeter, Tavistock, Devonport, and Plymouth, throwing out branches as it proceeds to most of the important towns and watering-places in Hampshire, Dorset, Devon, &c. Outside the Metropolitan area, Guildford, Portsmouth, and the Isle of Wight; Aldershot, Winchester, and Southampton (whose docks now belong to the company, and whence large packets ply to the Channel Islands and, *via* Havre, &c., to the Continent); Bournemouth, Swanage, Dorchester, and Weymouth; Cheltenham, Bath, Bridgwater, and Burnham; Barnstaple and Ilfracombe (whence Swansea and South Wales are accessible); Bideford and Torrington; Bude, Launceston, Bodmin, Wadebridge, Padstow, and other Cornish towns—are reached by its trains. The company's lines, moreover, afford access to a very extensive suburban district. The **Waterloo Junction** station of the South-Eastern Railway adjoins the London terminus, and may be gained without going into the street; of course, all portions of that company's system may be reached from it. The trains of the London and North-Western Railway, from Willesden Junction, run into the **Waterloo (North) Station**; and so save through passengers from the towns "served" by their system the necessity of a journey across London. The **Ludgate Hill Station** of the Chatham and Dover line is practically a metropolitan terminus of this line, many of the South-Western suburban trains running, *via* Brixton, thither. At **Richmond**, the North London, the Metropolitan, and the District Railways have connections with the line; and the Great Western has a junction with it at **Reading**.

At **Clapham Junction** communication is effected with nearly every railway running out of London; and thence a branch leads to Richmond and Twickenham, the station at which town is itself a miniature Clapham Junction, lines radiating from it to Windsor, Staines, Virginia Water, and Reading (where the trains run into the large junction station of the Great Western Railway); to Hampton, Sunbury, and Shepperton; to Teddington, Kingston, and other riverside resorts. One feature of this district is the "**Loop-Line**" which gives access to Chiswick, Brentford,



Isleworth, Hounslow; and Kew (with its gardens). Many other important south-western suburbs may also be reached by its lines; Hampton Court (one of the "sights of town," in spite of its distance from London) is gained by another branch; as are also Bisley Common (Brookwood station), where the members of the National Rifle Association have their annual July contests, and that part of the Thames between Putney and Mortlake, where the University crews contend in the early spring. Coming nearer home, we may note that **Vauxhall**, the second station on the line, is but a few minutes' walk from Kennington Oval, dear to cricketers and football players, whence the City may be easily reached by the South London Electric Railway.

**Waterloo Station** [*Map. I., M 14*: CAB FARE from Charing Cross, 1/-] has slight architectural pretensions, and its many platforms are rather bewildering. It is now being extended on both sides, increasing the area to twenty-three acres. It really consists of three stations:—The **Central** (Waterloo Road), from which the main line trains depart; the **South Station** (Waterloo Road), for suburban trains for Epsom, Leatherhead, Hampton Court, Kingston, Cobham, Oxshott, &c.; the **North Station** (York Road), for Kensington (Addison Road), the Thames Valley line, Kew, Richmond, Teddington, Windsor, Reading, Virginia Water, &c.

Waterloo is connected with the City by an underground electric railway, opened in 1898 (*see* p. 55).

### The London, Tilbury, and Southend Railway

connects the two places mentioned in its title with Liverpool Street and Fenchurch Street. Among its stations in the east-end of London, are **Stepney**, **Burdett Road**, **Bromley**, and **Plaistow** (the latter the junction with the North London Railway). In the neighbourhood of **Upton Park**, is Anne Boleyn's Castle, built for his second queen by Henry VIII.; and at **Barking**, a loop line runs, *via* Rainham, Purfleet, and Grays (all riverside resorts) to Tilbury and its docks. This loop throws out a branch to Thames Haven, and rejoins the main line at Pitsea. The two next stations—those at Benfleet, and Leigh—are on the north bank of the Thames, at its widest part; and **Southend-on-Sea** and **Shoeburyness** (an important artillery station) are at its mouth. At the latter, is the terminus of the line.

\* \* \* \* \*

We may briefly epitomise the facilities afforded by the railways around the metropolis in this fashion. If the visitor to London wishes to make short excursions to places of interest in Middlesex, he can avail himself of the London and North-Western, the Midland, the Great Northern, the Great Eastern, and the Metropolitan lines; and, for the riverside and western part of the country, of the London and South-Western and the Great Western lines. Epping Forest and other parts of Essex are reached by the Great Eastern Railway and the London, Tilbury, and Southend line; Surrey, by the South-Eastern, London and South-Western, London, Brighton, and South Coast, &c. The South-Eastern and Chatham lines make the beauties of Kent available; and there are express Continental services from their Victoria, Charing Cross, Waterloo, Holborn Viaduct, St. Paul's, Ludgate, Cannon Street, and London Bridge termini.



*J. P. Douman,]*

*[Chiswick.*

ON DUTY AT THE HORSEGUARDS.

## THE RAILWAYS IN LONDON.

SO much for the means of reaching London. Let us now see what assistance the railways will afford us in getting about the huge metropolis. As we have already informed readers, and as a glance at our maps will show, not only is Inner London surrounded by the girdle of the Inner Circle, as it is called—the united lines of the Metropolitan and Metropolitan District system—but branches of their undertakings diverge into portions of Greater London and thence penetrate into the country ; while, as we have seen, the great companies, north and south, possess convenient suburban stations and more or less directly communicate with the Metropolitan lines. An electric railway starts from Moorgate Street and penetrates the southern suburbs for a distance of upwards of three miles to Clapham Common. It is now being extended northward to Islington. Another electric line, opened in 1898, runs from Mansion House to Waterloo station. The North London Railway joins the Docks and the eastern districts of London proper with the main line of the London and North-Western Railway and

the northern and western suburbs ; and the South London and Metropolitan Extension Railway unite—the former, the London Bridge termini, and the latter, the Metropolitan Railway, and the Holborn Viaduct, Ludgate Hill, and St. Paul's stations, on the northern brink of the Thames, with those at Victoria, the western extension of the South-Eastern line in like manner furnishing a link between the district around London Bridge and Cannon Street and Charing Cross. Thus, the great lines, which bring our "country cousins" to the metropolis are connected with each other and with every part of central and suburban London by means of other railways, which pass through London, partly underground, partly in cuttings, and partly on arches. Sometimes, it is necessary to change carriages, to take new tickets, to pass from one platform to another, and even from one station to another, closely adjoining it ; but, generally speaking, a visitor, coming by rail from any part of the kingdom, may reach any quarter of London either north or south of the Thames by train without any great delay or inconvenience. It must be admitted, however, that the facilities for intercommunication in the metropolis are not what they ought to be or could be made. It is hoped that the numerous underground electric lines now in course of construction will effect a great improvement in this respect.

The chief railways through London proper are the two forming—

### **The Inner Circle.**

These lines make together an irregular oval, enclosing the busiest part of the Metropolis, from Kensington, on the west, to Aldgate, on the east, and with their numerous connections afford a quick, safe, and marvellously punctual means of reaching nearly every part of London to the north of the Thames and many of those to the south. Electricity is likely in the very near future to supersede steam as the motive power on the underground lines. The stations are close together and conveniently fitted, though they necessarily, as the greater part of each is below the surface of the ground, lack any architectural attractions. The Mansion House station was for years the City terminus of the District portion of the undertaking. The Metropolitan, whose terminus was for a long time at Moorgate, gradually approached it, till at last, the two ends meeting, the Inner Circle ceased to have any terminus at all, though each of its branches has one. Mention should be made of the fact that Moorgate Street station has recently been rebuilt and so transformed that persons who have not visited London for some years quite fail to recognise it.

The northern section of this line, the **Metropolitan Railway** was opened between Paddington (in connection with the Great Western terminus) in January, 1863, and subsequently extended to Moorgate Street, at which station it stopped short until 1876. In that year, the line to Bishopsgate was opened; and it was soon followed by that to Aldgate. The rest of the circle was a more difficult undertaking; it was not completed to the Mansion House till 1884. The extension westward, to South Kensington, was opened in 1868. The line runs under the Marylebone and Euston Roads to King's Cross, at which station it turns southward to Farringdon Street, whence it again runs eastward under the Metropolitan Meat Market (here are extensive sidings, lifts, and other appliances) to Aldgate. At this point, it somewhat abruptly changes its direction so as to form the eastern end of the circle; and having reached the Mark Lane station, near Tower Hill, it commences its westward course, and "joins hands" with its southern and western colleague—the **Metropolitan District**—or, as it is usually called, the **District—Railway**, at the Mansion House station. From Aldgate to this spot the line is the joint property of both companies, and the railways possess a branch eastward to Whitechapel (Mile End), near which it effects a junction with the East London Railway and enables their trains to proceed along that line, through the Thames Tunnel to New Cross, in the extreme south-east of London, so that it is perhaps fair to regard the latter station as one of their termini. The District Railway is sometimes described as the "daylight route," because, here and there, it is constructed between open cuttings, instead of through tunnels. It runs westward beneath the heart of the City, to the foot of Blackfriars Bridge, then under the Embankment to Westminster, and so onward to Victoria, Sloane Square, South Kensington (here there is a very large station), and Kensington High Street, where it connects with the Metropolitan line, and so completes the circle, stopping at Notting Hill Gate, Queen's Road (Bayswater), and Praed Street.

From both Gloucester Road and High Street, Kensington, lines run south-westerly to **Earl's Court** (famous as the site of numerous summer exhibitions and the Great Wheel), and forming what may be described as a loop line.

### The Middle Circle.

This encloses a district still farther west, and having stations at Addison Road, Uxbridge Road, Latimer Road (whence there is a line to Shepherd's Bush, Hammersmith, &c.), Notting Hill and Ladbroke Grove, Westbourne Park (where there is a station

of the Great Western Railway under the same roof with that of which we are treating), and Royal Oak. It re-unites with the Metropolitan Railway between Bishop's Road and Edgware Road.

The **Addison Road Station** is an unusually important one, not only because it is a centre from which Willesden Junction, on the north, and Clapham Junction, on the south, may be reached and it thus forms a link between all the great railways of England, but because it enables the "holiday Cockney" to visit Olympia, the home of so many attractive entertainments.

From **Earl's Court**, the District Railway sends out a branch, south-westerly, through West Brompton (adjoining the West London Extension Railway), Walham Green, Parson's Green, and Putney Bridge; thence after crossing the Thames itself, it continues its course, through **East Putney**, Southfields, and Wimbledon Park, to **Wimbledon**, where it connects with the South-Western system.

Another branch from Earl's Court takes us directly west, through West Kensington to **Hammersmith**, Ravenscourt Park, and Turnham Green, whence trains run, past Gunnersbury and **Kew Gardens**, to **Richmond**, on the important branch of the South-Western Railway, referred to on p. 48. From Turnham Green, too, the line runs through **Acton**, to **Ealing**, where it connects with the Great Western main line, diverging westward from Mill Hill Park, through South Ealing, Boston Road, Osterley, and Heston, to **Hounslow**, famous for its breezy heath and as a military centre.

We have already seen that the northern portion of the circuit is in direct connection with the Great Western, Midland, Great Northern, and South-Eastern and Chatham systems, for the suburban stations on which railways passengers can obtain tickets at any of the Metropolitan stations.

The oldest and longest of the branches of the Inner Circle leaves **Baker Street Junction**, and affords access to **St. John's Wood** and other residential suburbs; to **Wembley Park**, in which London's unfinished "Eiffel Tower" is situated; to **Harrow**, with its famous school; and to **Pinner**, **Rickmansworth**, and **Chesham**, with all the charming scenery by which those places are surrounded. Its extension from **Chalfont Road** (close to which is Milton's house), to **Aylesbury**, and to **Verney Junction** opens up some of the prettiest landscapes in England, and attracts thousands of holiday-makers during the summer months; and now that the Great Central Railway has completed its extension to London, this branch forms a portion of one of the trunk lines to the north.

### The Outer Circle,

as it is sometimes called, also leaves the Inner Circle at Gloucester Road and High Street, Kensington, and utilises the same metals as the Middle Circle as far as Uxbridge Road, whence it proceeds, *via* St. Quintin Park, to **Willesden Junction** (high level) and **Broad Street**. Between the last two stations, the trains run over the main line of—

### The North London Railway,

a valuable aid to the facility of transit. It was originally intended to be used for goods traffic only and to afford communication between the docks and the depôt of the London and North-Western line at Chalk Farm, then known as Camden, on the main line, about half a mile from Euston. It was then called the East and West India Docks and Birmingham Junction Railway. But its advantages for passenger traffic were so obvious that stations were erected and extensions made, and it is now one of the busiest and most convenient of the metropolitan lines. It extends from **Chalk Farm**, through the northern suburbs, to Camden Town, Barnsbury, Highbury, Canonbury, Dalston, Kingsland, and Hackney. Then, curving round by way of Victoria Park and Bow, on the east, it comes near the river and joins the London and Blackwall line at **Bow Junction**. From **Dalston Junction**, the main line runs, through Haggerston and Shoreditch, to **Broad Street**, its handsome and commodious terminus adjacent to that of the Great Eastern Railway, in Liverpool Street. From Bow, the **London and Blackwall Railway** runs to Stepney Junction, Poplar, and Blackwall, where there is a pier, at which steamboats, to and from Woolwich, Gravesend, and other places, call; and at Bow, there is also a junction with the **London, Tilbury, and Southend Line**. At **Camden Town**, a line branches off, northward and then eastward, to Kentish Town and Hampstead, and is continued to Kensal Rise and **Willesden**, where it joins the main London and North-Western line. Trains run direct from Broad Street to Acton, Kew, and Richmond, and thus open out communication with Windsor, Kingston, and the other riverside stations on the London and South-Western line; and to the Victoria and Mansion House stations on the Metropolitan District Railway.

### The East London Line,

to which we have already alluded as connecting the Inner Circle Railway and its branches with the south-eastern suburbs of the metropolis, is likewise a valuable link between the railways on the north of the Thames and those to the south of it. Many of its

trains start from the **Liverpool Street** station of the Great Eastern Railway, from which line it diverges southward at **Whitechapel**, where the eastern spur of the Metropolitan and District Railways joins it. Leaving Whitechapel, it calls at Shadwell and Wapping ; and reaches the other side of the water at Rotherhithe.

### **The City and South London Electric Railway**

when first opened ran from King William Street to Stockwell. It has recently been lengthened at both ends, and now extends from Moorgate Street to Clapham Common. The Bank station, adjoining St. Mary Woolnoth's Church, is connected by a subway with the terminus of the new Central London Railway and with the City and Waterloo Railway. As the pioneer of electric railways in London, the City and South London possesses special interest. The Central London and other underground railways in course of construction are, to a large extent, based upon the experience gained in the construction and working of this. There are two tunnels, one of which carries the up, and the other, the down line. Each is ten feet in diameter, the carriages filling two-thirds of the space. Each train is composed of corridor carriages, open, like tramcars, from end to end, and connected by platforms, closed in with iron grilles. They are all of one class ; but smoking carriages are provided. The fare between most of the stations is twopence. Passengers may descend to the line either by a commodious circular staircase or by the lifts. Each lift is capable of comfortably accommodating fifty people. There are stations at Moorgate Street, at the Bank, at the south side of London Bridge (connected by subway with the South-Eastern and Brighton Companies stations), at the Borough, the Elephant and Castle, Kennington Park Road, Kennington Oval (close to the celebrated cricket ground), Stockwell, Clapham Road, and Clapham Common. The headquarters and works of the company are at Stockwell ; the latter are open to public inspection for a small fee. The stations are of attractive architecture and similar in appearance, the central dome being a marked feature of each. The Bank station has been so built as to harmonise with the adjoining fane of St. Mary Woolnoth.

### **The Waterloo and City Electric Railway**

runs, as its title implies, from the South-Western station at Waterloo to the Mansion House, a distance of a mile and a half. Formerly this journey occupied about twenty minutes : it can now be done, with far greater ease and comfort, in five. Trains run every few minutes each way. Fares are 2d. single, 3d. return. The line is

chiefly remarkable from the fact that it burrows, in an oblique direction, right under the bed of the Thames. The tunnels for the up and down trains are quite separate, so that all danger of collision is avoided. From Waterloo the new line runs under a corner of York Road, crosses Waterloo Road, and then proceeds down Stamford Street as far as Hatfield Street. Here it turns sharply to the left and runs under the river. On the opposite side it touches the corner of the Embankment, and then runs directly up Queen Victoria Street to the terminus at the top of Walbrook. From Blackfriars Bridge to Cannon Street the tunnels lie directly under the permanent way of the District Railway. The steepest gradients are one in thirty down and one in sixty up. The gradients of the two tunnels differ in the descent from Waterloo to the river, but under the water they are level. They rise gradually towards the City, so that the station is not more than sixty-five feet below the roadway. The line was opened in 1898. The City station is connected by subway with the Central London and City and South London electric railways.

### The Central London Electric Railway,

from Shepherd's Bush to the Bank, was opened in July, 1900, and has been hailed with a chorus of approval such as is rarely extended to a new undertaking. It cost about three and a half millions to construct, or, roughly, £580,000 per mile. There are thirteen stations, viz. : Shepherd's Bush, Holland Park, Notting Hill Gate, Queen's Road, Lancaster Gate, Marble Arch, Bond Street, Oxford Circus, Tottenham Court Road, British Museum, Chancery Lane, General Post Office, and the Bank. At the Bank connection is made by means of an oval **subway** with the northern extension of the City and South London Railway and with the City and Waterloo Railway. The subway at the same time affords communication with the street at points convenient to Prince's Street, Cornhill, Walbrook, &c., sparing the pedestrian the necessity for using the dangerous crossing above. The length of the line is 10,163 yards, or, roughly, about six miles, but it is proposed to extend it to Liverpool Street, making a junction with the Great Eastern and North London lines. There are separate tunnels for the up and down traffic. Each tunnel has an internal diameter of 11 feet 6 inches, the average depth below the street level being 50 feet, although at some places it is as much as 100 feet. The trains are driven by electricity, the system known as the "third rail" having been adopted, the current generated at the Shepherd's Bush depôt being carried by means of cables to the transforming stations, whence it



is passed to the third rail. The trains consist of six or seven cars, built on the American corridor pattern, comfortably upholstered and very well lighted. Each train will accommodate about three hundred and fifty passengers. At all the stations are lifts, worked by electricity. The generating station at Shepherd's Bush is, perhaps, the finest of the kind in the country.

The new line has greatly facilitated communication between the City and all parts of the West End, and has had an appreciable effect in relieving the congested traffic of Cheapside, Holborn, and Oxford Street. Trains run every few minutes from 5 a.m. to 1 a.m., the fare being *twopence for any distance*, except by the workmen's trains. The time required to journey over the whole line is about thirty minutes, while from Oxford Circus to the Bank takes only twelve minutes.

### New Underground Railways.

The success of the Central London and City and South London Electric lines has given rise to what has been called "a boom in tubes." Probably many of the projects will never be realised, but there is every reason to hope that in the course of a few years the difficult problem of intercommunication in London will have been as nearly solved as it ever can be. The following table gives the approximate mileage of new electric railways in course of construction or authorised :

	Miles.
Baker Street and Waterloo .. .. .	5½
Brompton and Piccadilly Circus .. .. .	2
Charing Cross, Euston, and Hampstead .. .. .	5
City and Brixton .. .. .	3½
City and South London (Moorgate Street to Angel Extension) ..	2
District Railway Deep Level : Mansion House to Earl's Court ..	4¾
Great Northern and City .. .. .	3½
Great Northern and Strand .. .. .	5
	<hr/>
	31

The following are new projects and extensions of lines already authorised :

	Miles.
Brompton and Piccadilly Circus Extension .. .. .	4
Central London (Extension to Liverpool Street) .. .. .	1
Charing Cross, Euston, and Hampstead Extensions .. .. .	5
Hammersmith and District .. .. .	5
City and North-East Suburban .. .. .	17
City and West End .. .. .	6½
Islington and Euston .. .. .	1½
King's Road .. .. .	2½
North-East London .. .. .	11
Piccadilly and City .. .. .	2
Victoria, City, and Southern .. .. .	7
West and South London Junction .. .. .	4½
	<hr/>
	97½



*F. P. Doelman.*]

[Chiswick.

THE MARBLE ARCH.

## CABS, OMNIBUSES, TRAMCARS, AND STEAMBOATS.

**L**ARGE as London is, and extensive as are its suburbs, it is not really difficult to find one's way about it. A glance at the map will show that the main streets are so planned that the pedestrian need have no difficulty in making his way from one point of Inner London to another—and it is the pedestrian who gets the best idea of what the metropolis really is. But if the visitor be indisposed to undergo the fatigue of walking, or if the nature of his engagements will not allow him to spend the time which his doing so would entail, he need be at no loss for the means of reaching his destination. Indeed, the Londoner—permanent or temporary—is well provided with public vehicles. In this respect, as in many others, it may be averred that the most absolute monarch in the world has not so many able and willing servants ready to minister to his necessities and luxuries as a visitor to London has, if only he be moderately provided with ready cash. In our two last Chapters, we saw that the railways afford, on the whole, fair facilities to dwellers in Cockneydom, not only in reaching their places of business in the morning and returning home at night, but also in

to construct many new lines in the north and south of London to work both new and old lines by means of electric power. Some of the most important developments are in progress.

### Coaches.

During the season, a number of four-horse coaches run between London and the Home Counties. They usually start from Northumberland Avenue and enable the traveller to enjoy pleasant drives through the wooded districts of the suburbs and Home Counties.

### Steamboats.

It is greatly to be regretted that the Thames, which runs through London as important and popular a highway as the Seine at Paris, is at present without any permanent service of steamboats. Several companies have attempted in recent years to solve the difficult problem of river traffic, but all have been financially unsuccessful. In some quarters the blame is laid to the Thames Conservancy, whose tolls are said to be too high; others blame the steamboat companies themselves for not providing better and more attractive vessels. Whatever the cause of the present state of affairs is certainly deplorable. The Conservancy and the London County Council have recently decided to establish a municipal service, the necessary capital outlay being estimated at £500,000.

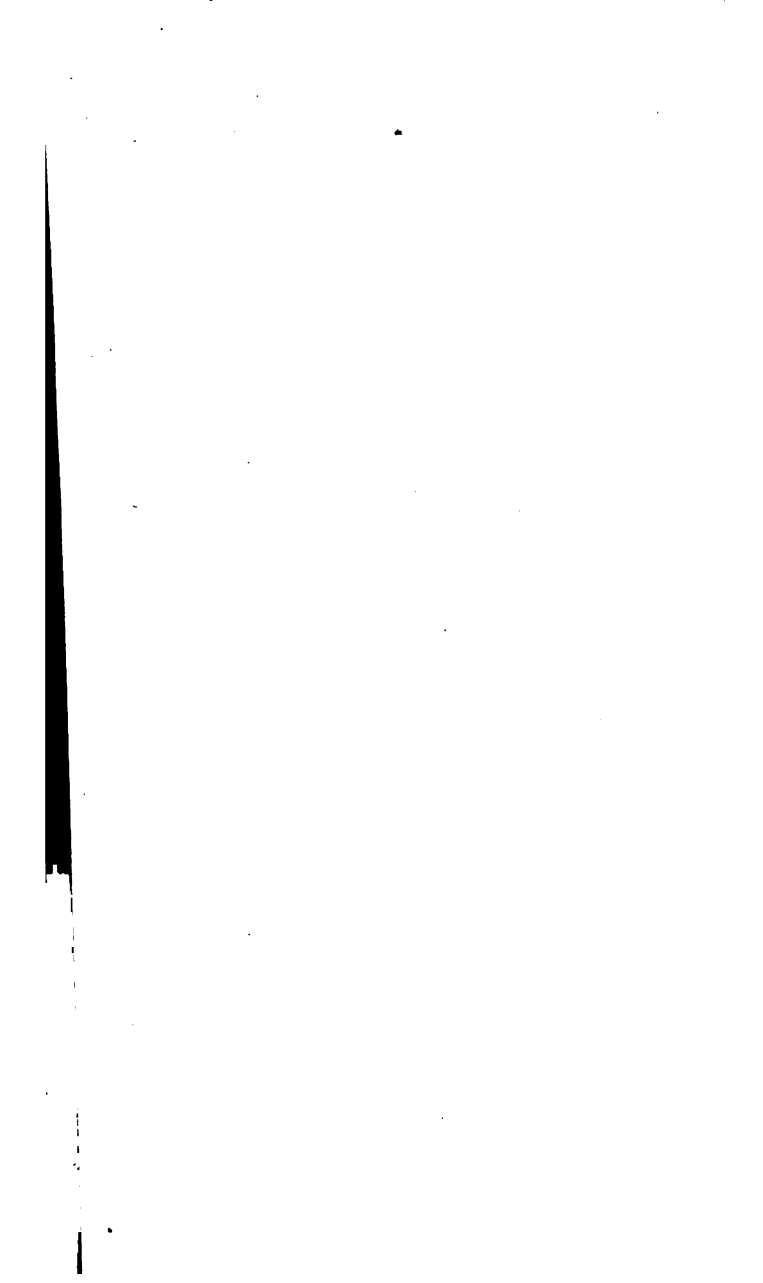
### Down the River.

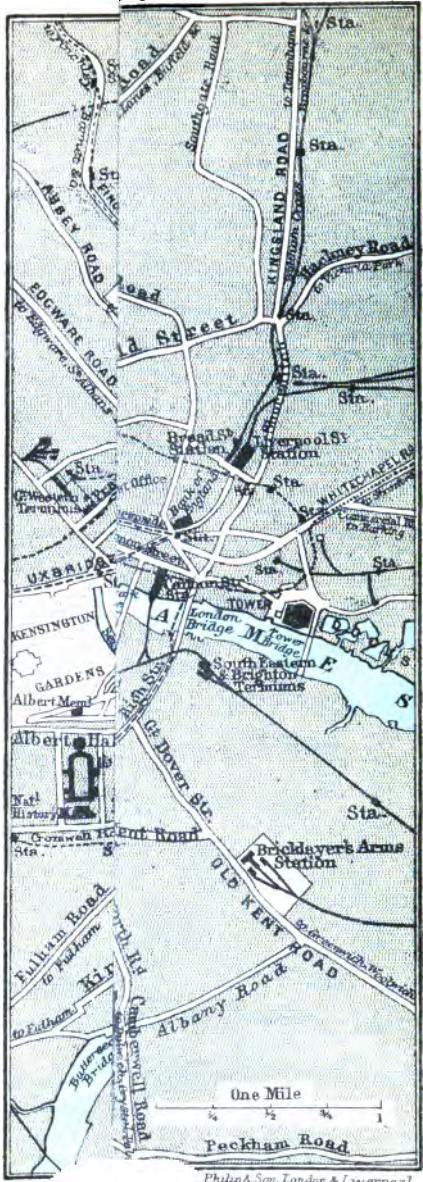
During the summer, the fine vessels of the *New Palace Co., Ltd.*, the *General Steam Navigation Co.*, and the *Belle Isle Co., Ltd.*, make daily trips down the river to Southend, Margate, and other places, starting from London Bridge at about 9 a.m. For details as to times and fares see daily papers. For description of places of interest *en route* consult the new *Guide to Margate* in this series. The *Guide to Yarmouth* will also be useful to visitors proceeding to that popular haunt of Londoners.

### Up the River.

The *Queen Elizabeth*, or other vessel belonging to the Queens of the River Steamship Co., makes daily passages during the summer (except Fridays) to Kew, Richmond, Hampton Court, &c.

On the higher reaches of the river, the fine saloon steamers belonging to Messrs. Salter Bros. of Oxford are available. They run daily (Sundays excepted) between Kingston, Henley, and Oxford. The through journey occupies two days each way, but passengers can join or leave the boats at any stopping-place.





Philip & Son, London & Liverpool.



*Symons & Co.,*

[23, Bouverie St., E.C.]

**A PUBLIC COACH MEET IN HYDE PARK.**

## HOW TO SEE LONDON.

**H**AVING informed the visitor how he can conveniently travel from one part of London to any other, we will now do our best to help him to become acquainted with—

### **The Principal Lines of Thoroughfare.**

(1.) One of the most important lines of road is that which enters the metropolis from Hammersmith, passes through Kensington and Knightsbridge, to Hyde Park Corner ; then it is named Piccadilly as far as Piccadilly Circus. Here it joins Regent Street, and, taking a direct southward course, enters Pall Mall, whence it continues eastward, past Trafalgar Square and Charing Cross. Then it is known as the Strand, Fleet Street, St. Paul's Churchyard, Cheapside, Cornhill, Leadenhall Street, and Whitechapel, where it divides, becoming the Mile End and Commercial Roads.

(2.) Another main artery is the great western, or Oxford, road. It runs to the north of the former, and continues through Bayswater, past the northern side of Hyde Park, along Oxford Street and Holborn ; uniting with No. 1 at Cheapside.

(3.) At the end of Oxford Street, this road sends out a branch through Bloomsbury Square, Theobald's Road, Clerkenwell Road,

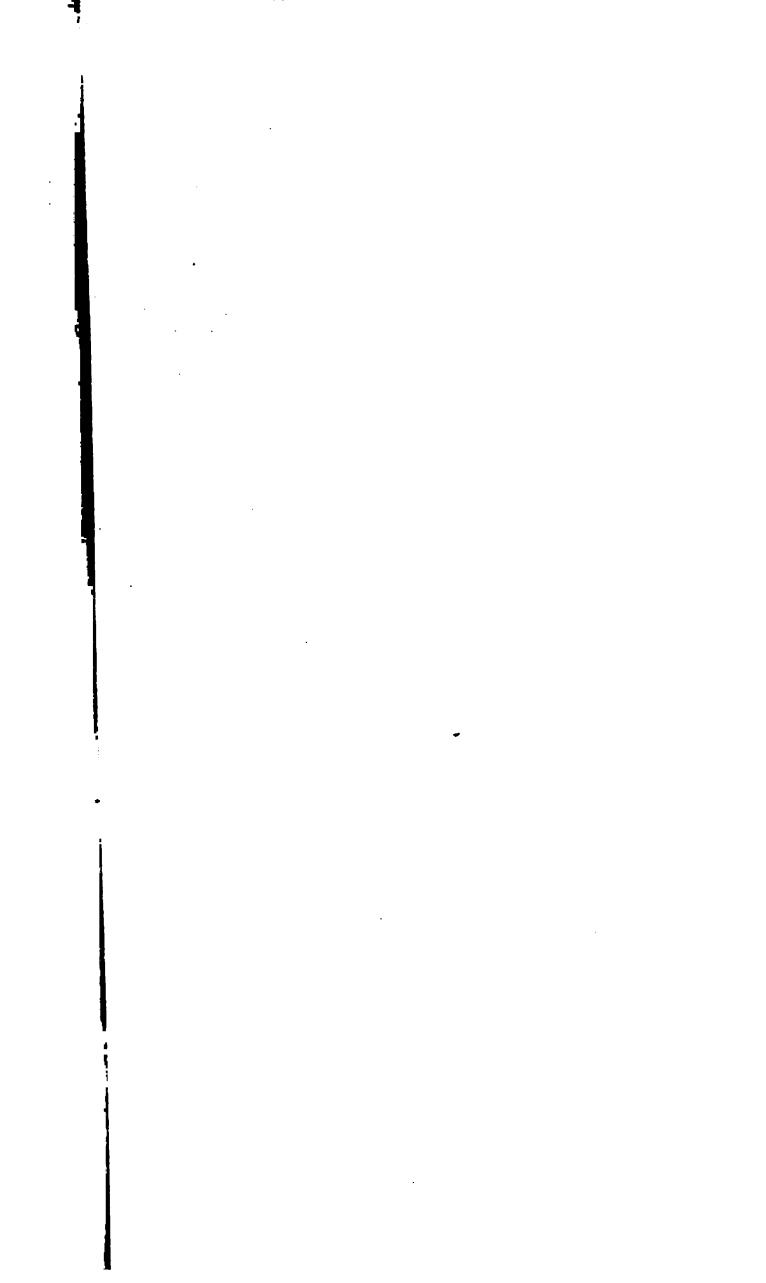
to the memory of Mr. Brass Crosby, lord mayor of London, who achieved popularity by suffering confinement in the Tower for a contempt of the House of Commons in discharging persons confined to prison for printing Parliamentary debates. The London Road connects the circus with another great centre, at a point where the Newington Causeway (a continuation of the Borough Road, the principal street of Southwark), the New Kent Road, and the Walworth and Kennington Roads unite, the famous "Elephant and Castle" marking the junction. Near it is the new Metropolitan Tabernacle, succeeding that destroyed by fire in 1898. At Kennington, is another centre, with lines of road radiating to Westminster, Brixton, Clapham, &c.

On the northern side of the river, the principal centres of business and pleasure are Hyde Park Corner and Knightsbridge; Piccadilly and Pall Mall at the eastern end of Piccadilly; Charing Cross, where Pall Mall, Whitehall, the Strand, St. Martin's Lane, and Charing Cross Road unite; Holborn Circus, with Ludgate Circus, to the south; and the great nucleus, around which are clustered the Bank of England, the Exchange, and the Mansion House, at which most of the principal City thoroughfares unite. Further south, at the eastern end of King William Street, marked by a Statue of William the Fourth, is the point where Gracechurch Street, Eastcheap, and Bridge Street diverge from it.

Further north, the chief centres are at the meeting of the Marylebone and Edgware Roads; King's Cross, at the foot of Penton Hill; the "Angel" at Islington, already referred to, and Shoreditch (see Nos. 3 and 11).

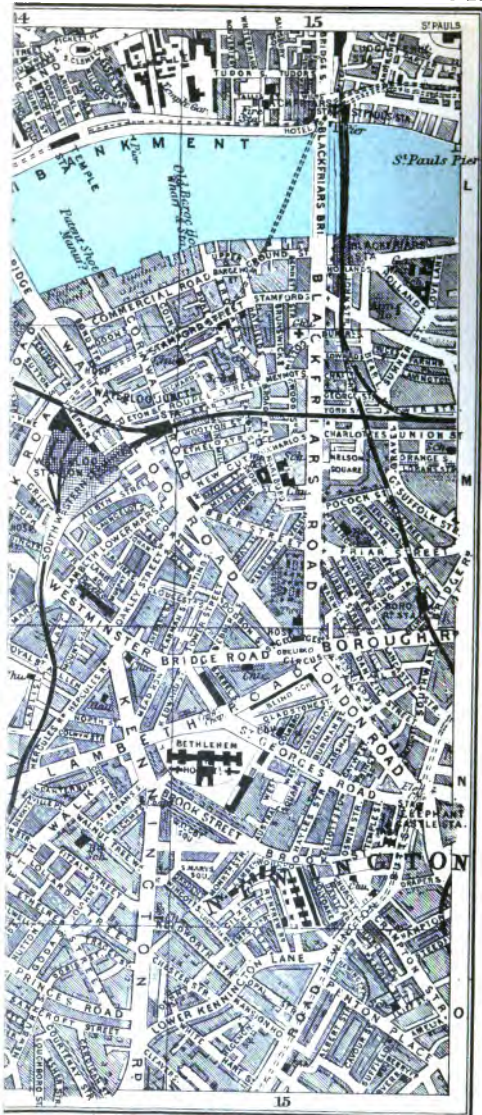
\* \* \* \* \*

Probably, a visitor can adopt no better mode of gaining a general idea of the aspect of London and the exterior of the chief buildings than is afforded by the omnibuses, traversing the main routes just indicated. Half-a-crown judiciously invested in penny and twopenny fares will cover the expense; and, comfortably seated on the top of one of these vehicles, the visitor occupies the most favourable position for viewing the great streets and important buildings of London. Ladies would probably prefer taking short rides to particularly interesting places, and then walking, for the shop-windows are certainly not the least attractive spectacle London affords. On these imaginary omnibus excursions, it will be very convenient to take Charing Cross as our first point of departure, and the Bank as the second. These two centres command the metropolis; from them nearly every place of prominent interest can be reached.





Section I.





*F. Frith & Co. Ltd.]*

*[Reigate.]*

THE NATIONAL GALLERY.

## WANDERINGS ABOUT LONDON.

### EXCURSION I.

#### CHARING CROSS AND ITS NEIGHBOURHOOD.

**I**N the preceding pages, we have endeavoured to give readers a general idea of what London really is; we will now conduct them through the principal thoroughfares, and do our best to

"Fairly streets and buildings trace,  
And all that gives distinction to the place."

We make Charing Cross the point from which to start on the earlier of our excursions; and it will be well, before going further, to devote a morning to a ramble about the neighbourhood.

#### Charing Cross.

[Map I. : L 13.]

**Cab Fares :** From Broad Street, Fenchurch Street, King's Cross, Liverpool Street, London Bridge, Paddington, or St. Pancras stations—1/6.

From Cannon Street, Euston, Holborn Viaduct, Ludgate Hill, Mansion House, Victoria, or Waterloo stations—1/-.

**Nearest Railway Stations :** Charing Cross (South-Eastern and District).

**Omnibuses** pass from all parts of the metropolis.

We commence with the perplexing announcement that no Charing Cross exists. It is a name, and nothing more. One of the nine

Gothic crosses erected by Edward I., to mark the several places where the corpse of his beloved queen, Eleanor, rested on its way to Westminster, stood here from 1291 until 1647, when it was taken down by order of Parliament, who, it appears, discovered something superstitious and otherwise objectionable in this memorial of



[Northing Hill.]

TRAFALGAR SQUARE.

York &amp; Son.]

a good queen. When the cross was erected, a little village, Charing, or Cheering, occupied a half-way position between London and Westminster—and from that the cross was named. Royal proclamations were made at Charing Cross; and the spot is associated with some less agreeable incidents. In the Royalist reaction after the

Restoration several of the regicides were executed here ; and, in later times, there was a pillory, in which, among others, Edmund Curl, the scurrilous bookseller, stood to receive the contributions of dead cats, rotten eggs, and other filth, with which the populace delighted to honour pilloried heroes. It may be well to remember that the precise spot whence the cab fares are computed and the Registrar-General and Commissioner of Police describe their circles—and therefore the legal centre of London—is the **Statue of Charles I.**, to which is attached an almost romantic history. It was the work of *Le Sueur*, a French sculptor of considerable ability. It was cast in the life-time of the unfortunate king, but not erected ; and the Parliament directed it to be destroyed. This order was evaded ; and after the Restoration, the statue, which had been carefully secreted, was produced and erected in 1674. The plinth was renewed in granite in 1856. To the north of Charing Cross, is—

### Trafalgar Square,

so named in commemoration of Nelson's great victory—a large open space, which the great Sir Robert Peel described as "the finest site in Europe." The land slopes from north to south ; but the square itself has been levelled, the road on the northern side forming a terrace and the side-roads having a rather steep gradient. On three sides, the square is enclosed by low but massive walls of granite, and similar walls surround two basins, in which are the well-known fountains. In the centre of the southern and open side, is the **Nelson Monument**, designed by *Railton*. A granite column, a hundred and seventy-seven feet high, copied from one of the Corinthian columns of the temple of Mars the Avenger at Rome, is surmounted by a statue of Nelson, by *Bailey*. On the four sides of the base, are bronze bas-reliefs, representing the battles of the Nile, St. Vincent, and Trafalgar, and the death of Nelson. The cost of this monument, erected by the nation, and completed in 1843, was £28,000 ; and in 1867, four colossal lions, modelled by Sir Edwin Landseer, the famous animal painter, were placed at the base. Other attractions of the square are a **Statue of Major-General Sir Henry Havelock, K.C.B.**, and his brave companions in arms during the campaign in India, 1857, erected by the nation in 1867 and designed by *Behnes*, to the east of Nelson's column (an inscription on its back gives the composition of the force which he conducted to the relief of Lucknow) ; on its western side, is a **Statue to General Sir Charles Napier**, by *Adams*, placed there in 1856 by subscription, to which the most numerous contributors were private soldiers ; and behind Nelson's monument, in the centre of the

square is the most recent of them all, the **Statue to Major-General Charles George Gordon, K.C.B.**, "killed at Khartoum, 26th of January, 1885." The statue is by *Hamo Thornycroft*. In the north-eastern angle of the square is an equestrian **Statue of George IV.**, by *Chantrey*, originally intended to surmount the Marble Arch. All these statues are of bronze. The **National Gallery** (the description of which we reserve for the concluding pages of this chapter) extends along the whole of the northern side of the square. At its north-eastern corner, is the large—

**Church of St. Martin-in-the-Fields**, so named from the fact that when the original church was built, it was surrounded by open ground. The first church on this spot was a small building, erected chiefly at the expense of Henry VIII., who did not like funeral processions to pass through the precincts of his palace at Whitehall, and therefore established a churchyard near Charing Cross. The present edifice was erected between 1721 and 1726, from the designs of *James Gibbs*, the architect of the Ratcliffe Library, Oxford. Its cost, including the organ, was about £37,000. The length of the building is a hundred and sixty, and its width, eighty feet. The portico is greatly admired, but is apparently weighted by the massive and not very elegant steeple. In 1892, two of the windows were filled with stained glass, in memory of the Right Hon. W. H. Smith, for many years representative of the Strand in Parliament and churchwarden of the parish; and in 1894, Major Probyn presented a new east window, representing the appearance of the risen Saviour to Mary Magdalene. In 1897, the interior was re-decorated, the expense being defrayed out of the profits arising from the letting of seats round the church on the occasion of Her Majesty's Diamond Jubilee. As Buckingham Palace is included in the parish, the births of several of the Royal family are entered in the register. That of the old church, still preserved, contains an entry of the baptism of Lord Bacon. Nell Gwynne was buried here. So were the Hon. Robert Boyle, the natural philosopher; Farquhar, the writer of comedies; Lord Mohun, who abducted Mrs. Bracegirdle, the actress, and was killed in a duel by the Duke of Hamilton; Roubiliac, the sculptor; John Hunter, the great surgeon (whose remains were afterwards removed to Westminster Abbey). The old Sanctus bell is preserved in the spire, and the parish whipping-post may also be seen. (*Sunday services at 11.0 and 7.0.*)

South of the church, and below Duncannon Street, are the head-quarters of the **Royal Humane Society**, founded in 1774.

On the opposite side of the square (the western) stands the **Royal College of Physicians**, an elegant building erected in 1825 from the designs of *Sir Robert Smirke*. It contains the portraits and busts of

some of London's most famous doctors, *and they may be inspected by the holder of an order from a fellow or member of the college.* It was founded in 1518 by Linacre, physician to Henry VII. and his son and successor, and the collection was at first "housed" in Warwick Lane, Newgate Street. Adjoining the college, and occupying the rest of that side of the square and extending into Cockspur Street, is the **Union Club** (non-political), established 1822.

\* \* \* \* \*

On each side of St. Martin's Church, are "ways" to the Strand. That to its north—a somewhat narrow one—conducts us thither, across **ADELAIDE STREET**, and through the **Lowther Arcade**, a covered-in passage, lined with shops where toys and ornamental articles are displayed—a perpetual fancy fair, devoutly believed by children in our boyish days, when the rising generation were not so highly educated as now, to be the very palace of our friend Santa Claus.

**DUNCANNON STREET**, to the south of the church, communicates with the Strand, at the foot of Adelaide Street, and directly in front of the Charing Cross Railway Station and hotel.

**Craven Street** and **NORTHUMBERLAND STREET**, to the west of the hotel, communicate with—

The **NORTHUMBERLAND AVENUE**, a broad street, connecting Charing Cross with the Victoria Embankment, and so, *viâ* Queen Victoria Street, with the City, a useful and very much used "short cut" for hansom cabs. The "Avenue," as it is familiarly called, is the great starting-point for the London (out-of-town) coaches. The thoroughfare commences at the spot where formerly stood Northumberland House, built in 1605, and purchased in 1874, for £497,000, by the Metropolitan Board of Works. The house was removed to make way for the Avenue, in which are three of the finest and largest hotels in London—the *Grand, Hôtel Victoria*, and *Hôtel Métropole*. In the street are also two of the great political clubhouses of the metropolis, the **Constitutional**, commenced in 1883, and the **National Liberal**, established in 1832, and removed in 1887 to its present handsome premises. Both it, and the **Avenue Theatre**, face the river. The **Royal Colonial Institute**, which occupies a German Renaissance building in terra-cotta, next door to the Grand Hotel, may claim to be a third club: it was established in 1868, and incorporated by royal charter in 1882, for the purpose of (to quote its prospectus) "providing a place of meeting for gentlemen connected with the colonies and with British India."

**WHITEHALL**, along which we shall journey in a future Excur-

sion, runs southwards from Charing Cross ; and behind the houses on its western side is—**SPRING GARDENS**. Its name is a household word among Londoners, because here are to be found the offices of the London County Council. The **County Council Chamber** is fifty feet across the straight side, and fifty-two from it to the centre of the semicircular wall. It is thirty feet high ; and the seats for the members rise in four tiers. They are massed together in seven separate blocks, and are so arranged that from every seat a very large proportion of the members (from one-half or two-thirds) can be directly addressed by the speaker. One by no means slight advantage is that no member need pass more than two others in order to reach his seat or to move from one side of the chamber to the other. Behind the members' seats, is a public gallery. The departmental offices of the Council are scattered in various neighbouring streets. New offices now being erected have necessitated the demolition of several houses in Cockspur Street.

Spring Gardens communicates with **St. James's Park**, which we shall visit in our next Excursion.

**ST. MARTIN'S PLACE**, at the north-east angle of Trafalgar Square, would, in a more crowded part of London, be considered an open space. From it, streets radiate in every direction. Here are the rooms of the **Alpine Club**, of almost world-wide celebrity, as the head-quarters of athletes addicted to mountain-climbing.

**CHANDOS STREET** runs for a few yards due east, and then turns north-east, so as to reach Covent Garden, *via* Maiden Lane (passing the back of the Adelphi Theatre) and Southampton Street. From its angle, **KING WILLIAM STREET**, where is **Toole's Theatre**—the name of which has been frequently changed, for it has been known as Wooden's Polygraphic Hall, as Charing Cross Theatre, and as the Folly Theatre—communicates with the Strand.

Running due north, is **ST. MARTIN'S LANE**, in which are **Aldridge's Horse Auction Stables**, among the most important in London, the **French Hospital and Dispensary**, &c. At its Charing Cross end, is the **Duke of York Theatre**, opened as the Trafalgar Square Theatre in September, 1892, and renamed in 1895. Built from the designs of Mr. Walter Emden, it is seated for more than twelve hundred spectators. Externally, its appearance is ornamental ; and internally it is equally attractive. The decorations and hangings are modelled on the French Renaissance period. The building is lighted throughout by electricity. The dressing-rooms occupy a separate block of buildings, which communicates with the theatre by fire-proof passages.

St. Martin's Lane communicates with the celebrated—

## Seven Dials \*

[*Map I. : L 13*], at one time notorious as the haunt of the lowest of London's "residuun." Of late, thanks to the alterations that have been effected in the physical aspects of the district—and especially to the influence of the various Christian societies at work there—the condition of the inhabitants has been greatly improved in every respect. Of the societies to whose activity this is traceable, none holds a higher place than does the **St. Giles's Christian Mission**, established a quarter of a century ago by Mr. George Hatton, which has its head-quarters in *Little Wild Street Chapel*, a place of worship which has a striking interior, and was at one time the meeting place of a well-to-do congregation. It was opened as a mission station by Mr. Spurgeon, and is doing a good work in the rescue of the fallen, as well as in ordinary mission labour. One of the specialities of the society consists in meeting prisoners whose period of incarceration is completed at the doors of the jails, and giving them an opportunity of starting life afresh. Emerging from "the Dials," the omnibus route conducts us, *viâ* BROAD and HIGH STREETS, to the Oxford Street end of Tottenham Court Road. In High Street, is—

The **Church of St. Giles-in-the-Fields** [*Map III. : F 13*], originally built by Matilda, the queen of Henry I., in the year 1101, in connection with a hospital for lepers, which then stood there; and rebuilt in 1623 and again in 1734. The church, a large and stately edifice, constructed of Portland stone, is externally noteworthy for its spire. The western gate of the churchyard, which dates from the reign of Charles I., is much admired. Here are the tombs of several celebrated persons; among them, of Richard Pendrill, who assisted Charles II. in his escape after the battle of Worcester, George Chapman, the earliest translator of Homer's "Iliad," Shirley, of dramatic fame, Andrew Marvell, Oliver Plunket, the Roman Catholic Archbishop of Armagh, executed at Tyburn for high treason in 1681, &c.

The whole parish of St. Giles-in-the-Fields is full of interesting historical memories, houses, and streets. It contained many poor, but was also the place of residence of a large number of well-to-do and distinguished persons. It was in this parish, in 1665, that the great Plague of London originated.

\* Seven Dials obtained its name from the fact that—

"Here to seven streets seven dials count their day,  
And from each other catch the circling ray;  
Here oft the peasant, with inquiring face,  
Bewildered trudges on from place to place,  
Tries every winding court and street in vain,  
And doubles o'er his weary steps again."

Recent improvements have so changed it that it is doubtful whether the most rustic of our "country cousins" would now lose his way there.



**Charing Cross Road**, a wide thoroughfare cut right through the heart of St. Giles's, commences at the **National Portrait Gallery**, and runs almost straight to Oxford Street, reaching that main artery near the spot where High Street, St. Giles's, runs into it. As we leave St. Martin's Place, we see, right before us, **St. Martin's Town Hall**, a substantial edifice, erected in 1891. The **St. Martin's Free Library** is one of the best institutions of the kind in London, and is especially rich in works of reference. There are separate rooms for newspaper and magazine readers. Adjoining it, is the **Garrick Theatre**, the front of which, ornamented by Grecian pillars, is a conspicuous feature of the street. Close at hand is **Wyndham's Theatre**, erected at a cost of £30,000, and opened in November, 1899. A unique feature of this house is the roof-garden. In the opposite corner, is **ORANGE STREET**, in which are **St. George's Barracks** and some public baths.

**CRANBOURN STREET**, an important thoroughfare, connecting Leicester Square with the Strand, *viâ* Garrick\* and Bedford Streets, and with Holborn, *viâ* Long Acre and Great and Little Queen Streets. In it, is **Daly's Theatre**, opened in June, 1893, the façade of which is designed in the Italian Renaissance style and executed in Ham Hill stone. Another palatial new building is the **Hippodrome**, opened in January, 1900. This establishment is described with some reason as "unlike any other in London." It has a large movable stage and many other ingenious mechanical devices. Performing animals play a prominent part in the entertainment.

### Leicester Square

[Map I. : L 13],

obtained its name from Leicester House, built for Robert Sidney, Earl of Leicester (father of Algernon Sidney), who died in 1677. It was afterwards described as the "pouting-place of princes," because George II., when Prince of Wales, having quarrelled with his father, set up here an opposition Court, an example dutifully followed by his son, Frederick, father of George III. Sir James Thornhill and John Hunter, the great surgeon and the founder of the Hunterian Museum, lived on the eastern side of the square; and Sir Joshua Reynolds lived and died at the house now numbered 47. Arrangements have been made to preserve this house from demolition. A tablet on No. 30 (now **Archbishop Tennyson's Grammar School**), records the fact that William Hogarth lived and had his studio on the spot.

In the centre of the square formerly stood an equestrian statue of George I., brought about 1754 from Canons, the superb seat of the Duke of Chandos, near Edgware. The square was permitted to fall into decay, and gradually became an eyesore to

\* In Garrick Street is situated the **Garrick Club**, on the walls of whose rooms is a collection of portraits of English actors; it is open (on Wednesdays) to visitors accompanied by a member of the club.

Londoners. The railings were broken, refuse accumulated, the poor old king lost a leg and an arm, and he was occasionally converted by the aid of paint and other adornments into something between a scarecrow and a Guy Fawkes.

The enclosure in the centre of the square was purchased by Baron Grant, the ill-fated financier, who laid it out as an ornamental garden, with a **Statue of Shakespeare**, a fountain, and **Busts of Newton, Hogarth, Hunter, and Reynolds**, and presented it to the then Metropolitan Board of Works for the enjoyment of the public. On the eastern side of the square, is the **Alhambra Theatre**, which has had a somewhat eventful history. It was destroyed by fire in December, 1882, under circumstances which excited considerable attention. It was quickly rebuilt, and is now one of the best constructed music-halls in London. In 1897 an additional entrance from the Charing Cross Road was opened. The **Empire Theatre** is a large building on the north side of the square. Next to it is the imposing **Queen's Hotel**, one of the latest additions to the gigantic and luxurious *caravanseras* of London. On the south of the square is the **Dental Hospital**, now being rebuilt on a much more extensive scale, and on the west side is **St. John's Hospital for Diseases of the Skin**.

At No. 35, ST. MARTIN'S STREET, on the south side, Sir Isaac Newton lived from 1720 to 1725, the house being afterwards occupied by Dr. Burney, father of the lively Fanny, subsequently Madame d'Arblay. With the exception of the stuccoed front, the house remains much as it was in Newton's time.

Leicester Square and the district known as **Soho**, which extends northward to Oxford Street, has long been famous as the home of a colony of French, Swiss, and Italians. Hereabouts are many hotels—good, bad, and indifferent—where Londoners may learn what the much-praised foreign cooking really is. In LEICESTER PLACE, running northward from the square, we find the **Plume Club** (at No. 11), and **L'Église Française de Notre Dame de France**. COVENTRY STREET (so named from Coventry House, the residence of Sir John Coventry, who had his nose slit by bullies employed by the Duke of Monmouth), connects Leicester Square with Piccadilly Circus. WARDOUR STREET, noted for its old curiosity shops, runs from Coventry Street, crossing the Shaftesbury Avenue, to Oxford Street, which it reaches opposite Berners Street. At the corner of OXENDEN STREET, the first turning past Wardour Street, is the **Prince of Wales's Theatre**.

### Soho Square

[Map III. : § 13],

some distance further north than Leicester Square, is a part of the district affected largely by foreigners of various nationalities. It was built in the reign of the "merry monarch," on a site known as Soho Fields; and, two hundred years ago, was the residence of the nobility of those days. Bishop Burnet was one of its celebrated residents. In the palmy days of the Duke of Monmouth, whose house stood where the **Hospital for Women** does now, it was known as King Square; and at the battle of Sedgemoor,

Monmouth adopted Soho as his cry. **St. Patrick's Roman Catholic Church**, erected in 1893, is in the Late Italian style, and constructed of red brick and Portland stone. A campanile, about a hundred and twenty-five feet high, ornaments the Sutton Street corner. Nearly all the houses in Soho Square are now used as business premises.

But all this is a digression. Continuing our walk up Charing Cross Road, we see a **Welsh Presbyterian Chapel**, on our left, and those of us who are unacquainted with the wonderful language of the Principality strive in vain to read the announcements on its first door, which, for our relief, are translated on the second; and then we reach the intersection of Shaftesbury Avenue, at **CAMBRIDGE CIRCUS** [*Map I. : L 13*], which occupies the site of a centre, known as the *Five Dials* in its day, one of the sights of London for those who have wished to know the actual conditions of the life and the habits of the poorer inhabitants. One of the faces of the Dials is wholly taken up by the attractive façade of the **Palace Theatre of Varieties**, at the corner of the Cambridge Circus, which extends for some distance along the Shaftesbury Avenue. In this thoroughfare, are other theatres—the **Shaftesbury**, opposite the one we have spoken of, and the **Lyric**, near the Piccadilly Circus end. It is not necessary to say anything of the northern end of Charing Cross Road; but we may note that its need has been canvassed for, at least, two hundred years.

Turning to the **Shaftesbury Avenue**, we may note that it runs eastward from Cambridge Circus to Oxford Street. Near its junction with that artery, the Avenue opens out the little that remains of the southern portion of Bloomsbury, formerly Plum Tree Street. Here we see the **French Protestant School**, and the **Church of St. John La Savoy**. A few paces east of Cambridge Circus, is the **Home for Destitute Boys**, a memorial of the jubilee of Queen Victoria's reign, connected with the Society for Providing National Refuges for Homeless and Destitute Children. Its first stone was laid by the Prince of Wales in June, 1887; and it has been named the *Shaftesbury Home*, after the distinguished philanthropist, who took great interest in the society. Adjoining it, is a **Baptist Chapel**, of attractive elevation.

In its westward course, Shaftesbury Avenue runs through a neighbourhood which teems with reminiscences—literary, biographical, and historical—sufficient to fill a by no means small volume. But we must resist the temptation to indulge in any of them, further than to note that, on the southern side of Richmond Street (which has entirely disappeared), there stood, up to the formation of the Avenue, the last existing house in London that could, with any cer-

tainty, be pointed out as a residence of Nell Gwynne. She lived in this house some time during the interval between 1667 and 1670. Walking towards Piccadilly, we see, on our right, GREEK STREET and FRITH STREET, communicating with Soho Square; and then we cross DEAN STREET, the chief features of which are the **New Royalty Theatre**, built in 1840, which has changed its name more than once, and **St. Anne's Church**, in which was buried Theodore, King of Corsica, the inscription on whose tablet, from the pen of Horace Walpole, more truthful than are many epitaphs, declares—

"Fate poured its lesson on his living head,  
Bestowed a kingdom and denied him bread."

He died, a pauper, in 1756. Dean Street communicates with Oxford Street. GERRARD STREET (to which Gerrard, Earl of Macclesfield, who owned the land on which it was built, stood sponsor), a short one, to the south, to which Wardour Street gives access, has its share of literary fame. For in it, lived John Dryden and Edmund Burke; at the "Turk's Head," the literary club frequented by Johnson, Burke, Reynolds, and other worthies, held its meetings, and the same tavern was practically the birth-place of the Royal Academy of Art. Noting as we go the station of the **London Salvage Corps**, we cross RUPERT STREET and GREAT WINDMILL STREET (the latter named from a windmill, which, two hundred years ago, stood near here in the midst of fields) at the spot where is the magnificent **Trocadero Restaurant**, occupying the site of the old Argyll Rooms. Adjoining it, in Great Windmill Street, is **St. Peter's Church**. And so, we reach—

### Piccadilly Circus.

[Map I. : L 12.]

**Cab Fares:** From Charing Cross, Euston, Holborn Viaduct, Ludgate Hill, Paddington, Victoria, and Waterloo stations—1/-.  
From Cannon Street, Fenchurch Street, King's Cross, London Bridge, Mansion House, and St. Pancras stations—1/6.  
From Broad Street and Liverpool Street stations—2/-.

The appearance of this busy spot has been wonderfully changed by the formation of Shaftesbury Avenue. It was at first known as Regent Circus, but as there was another Regent Circus at the intersection of Oxford Street, a little further north, the latter was re-named Oxford Circus, and this one, Piccadilly Circus. In its centre, is the **Shaftesbury Monument**, an inscription written by the late Mr. Gladstone explaining its *raison d'être* :—

"Erected by public subscription to Anthony Ashley Cooper, K.G., seventh Earl of Shaftesbury, born April 28th, 1801, died October 1st, 1885. During a public life of half a century, he devoted the influence of his station, the strong sympathies of his heart, and the great powers of his mind, to honouring God by serving his fellow-men. An example to his order, a blessing to his people, and a name to be by them ever gratefully remembered."

On the south side, is a life-size bust of the earl. According to the official description, the fountain itself is "purely symbolical, and is illustrative of Christian charity," this being embodied, it must be supposed, in the flying angelic figure with which it is surmounted.



Notting Hill.

PICCADILLY CIRCUS.

York &amp; Son.]

Piccadilly, along which we shall travel in another excursion, extends westward from the circus.

### The Haymarket

[Map I. : L 13].

along which we intend to return to Trafalgar Square, runs southwards from this spot; and Coventry Street, Leicester Square,

Cranbourne Street, &c. (of which we have already spoken), a line of streets diverging due east, afford a "short cut" to the City. On the northern side of the circus, the **London Pavilion** occupies a prominent position; and facing it, and adjoining the upper end of the Haymarket, is the **Criterion Restaurant and Theatre**, the latter entered by a staircase from the restaurant and from Jermyn Street, at the back.

The Haymarket (the name of which indicates the use to which it was put until 1831, when the market was removed to Cumberland Market, near the Regent's Park) is a broad, uphill thoroughfare of a rather mixed character. It contains some good shops and large and well-known mercantile establishments; a number of taverns, oyster-rooms, tobacconists, and supper-rooms (much patronised by visitors to the theatres and others), and so forth. About midway, on the eastern side, is the **Haymarket Theatre**, originally erected in 1702, rebuilt in 1767, by Nash, and entirely reconstructed, in 1878, by Mr. and Mrs. Bancroft, the then lessees. It is famous in theatrical annals as the place where Foote exhibited his audacious mimicry of notable political and other personages.

A little above it, with its entrance in PANTON STREET, and its side extending along the Haymarket to James Street, is the **Royal Comedy Theatre**, erected in 1881 and capable of accommodating twelve hundred spectators. **Her Majesty's Theatre**, erected by Mr. Beerbohm Tree on part of the site of the old theatre of the same name, has been justly described as the most magnificent play-house in London. The building is of Portland stone, in the French Renaissance style, and will accommodate 1,500 with the greatest comfort. The cost was about £60,000, the architect being the late Mr. C. J. Phipps. Its internal arrangements are as admirable as the exterior is beautiful. The inaugural performance took place on the 28th of April, 1897.

Next to the theatre, and in the same architectural style, is the **Carlton Hotel**, one of the most sumptuous establishments of the kind in London. It occupies the whole of the commanding corner site overlooking Pall Mall, and contains upwards of 250 bed- and sitting-rooms. It was opened in July, 1899. Its most notable feature is the magnificent *Palm Court*, on to which the restaurant and principal public rooms open.

In SUFFOLK STREET, at the back of the east side of the Haymarket, Richard Cobden, of Free Trade celebrity, died in 1865. In this street, is the **Gallery of the Royal Society of British Artists**, removed hither from Somerset House in 1823. The society holds two exhibitions in the year, *one, during the summer months, open from nine till six, and the other, in the winter, from nine till five.* Admission, one shilling.

In the open space at the foot of the Haymarket, is a bronze equestrian **Statue of George III.**, by *M. C. Wyatt*, erected in 1836. The artist has perpetuated the costume of the period, and while the likeness of the king is excellently preserved, equal justice is done to the wig and pigtail. This gave rise to a parody on Johnson's famous couplet—

" Here stands a statue at which critics rail,  
To point a moral and to point a tall."

Here three important streets join the Haymarket—**COCKSPUR STREET** runs south-east to Charing Cross ; **PALL MALL** leads us westward into "club-land," of which we shall speak presently ; and in **PALL MALL EAST**, along which we walk to the National Gallery, there are, appropriately enough, the homes of several associations of artists—the **Royal Society of Painters in Water Colours** (*whose exhibitions, held twice a year, are among the "events" in the artist-world*), the **Photographic Society of Great Britain**, the **Royal Water Colour Club**, and the **Royal Society of Painter-Etchers**, amongst them. At No. 3, is the **Baldwin Club**, established in 1887 at 43, Pall Mall, "for the study and practice of whist at small points."

### The National Gallery

[Map I. : L 13].

**Cab Fares :** From Broad Street, Fenchurch Street, Liverpool Street, London Bridge, or Paddington stations—1/6.

From Cannon Street, Euston, Holborn Viaduct, King's Cross, Ludgate, St. Pancras, Victoria, or Waterloo stations—1/-.

**Omnibuses** from all parts of London.

**Nearest Railway Station :** Charing Cross.

Here we intend to close our day of sight-seeing, revisiting the gallery again and again, as opportunity offers. *It is open free to the public on Sundays, from three to six, and on Monday, Tuesday, Wednesday, and Saturday, from ten to seven in the summer months, and from ten to four, five, or six, at other times of the year. On Thursday and Friday, students' days, the public are admitted after eleven o'clock, on payment of sixpence.*

The importance—now, indeed, amounting to pre-eminence—of the National Gallery as a collection representing the art of painting, and likewise that of sculpture, in a manner worthy of the great metropolis of the world, dates from a very recent period. In the earlier decades of the present century, war and politics engrossed the attention of the nation ; and with the exception of a few connoisseurs, who devoted their attention to private collections, there was very little enthusiasm, or even care, manifested for the establishment of an institution able to compare, for the masterpieces it could boast, with the Louvre gallery in Paris, the glorious Dresden

gallery, and even the national collections at the Hague, Brussels, and Amsterdam. The importance of placing famous pictures within the view of the people, as a means of educating the national taste and elevating the standard of the student, was but little understood or appreciated, and political economists and financial reformers inveighed loudly against the appropriation of state funds to art purchases.

Our great national collection had but a humble origin. In 1824, Lord Liverpool's government took heart of grace to purchase for some £57,000 the private collection of J. Angerstein, Esq.; and for some years, indeed, until 1838, these pictures were exhibited in Mr. Angerstein's house in Pall Mall. Meanwhile, the building for the reception of the pictures was being erected; but here again, the authorities showed a frugal mind, in the low elevation of the building and its pepperbox turret and insignificant dome, and also in the utilisation of the eight Corinthian pillars from the disestablished Carlton House, whose incongruous appearance moved some mirth-loving Italian to inscribe on the front wall the distich,

“Care colonne, che fati qua ?  
‘Non sapiamo, in verita.’”

Which may be Anglicised, “‘Dear columns, what are you doing there?’ ‘We don't know, and that's the truth.’”

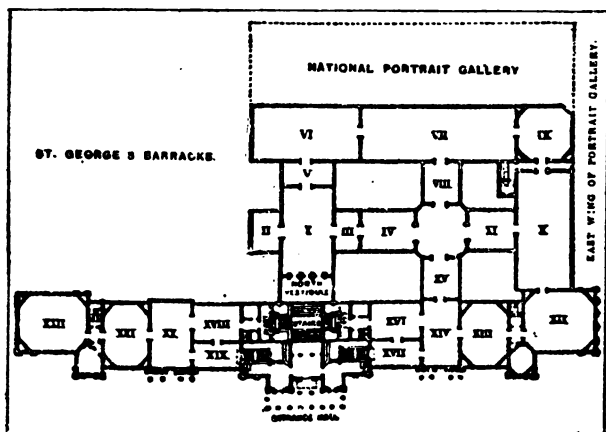
The present building occupies the site of the royal mews, or stables, and was originally intended to accommodate the collections in the National Gallery and those of the Royal Academy. But soon the meagre collection was increased by numerous and valuable gifts. Among the donors the names of Sir George Beaumont, the Rev. Holwell Carr, and Lord Farnborough deserve to be mentioned; and in 1847, came a very munificent contribution, by Robert Vernon, Esq., who added to the national collection the famous “Vernon Gallery,” a hundred and fifty-seven pictures, all but two by British artists. In 1851, Joseph Mallord William Turner, the greatest of English landscape painters, died; he had bequeathed to the nation a great number of pictures and drawings, many of which found their way to the National Gallery. Among other benefactors, are conspicuous her present Majesty, the late Mr. Jacob Bell, and especially Mr. Wynn Ellis, whose magnificent bequest of great pictures wonderfully enriched the gallery. In response to these and other instances of munificence, the building has been added to at various times. The purchase of pictures, too, was conducted on a more liberal scale. Thus, up to 1871, more than £337,000 had been spent in buying valuable pictures, and the subsequent purchase of the “*Ansdei Madonna*” of Raphael, from the Blenheim collection, for



£70,000, shows that where a masterpiece is to be acquired, money is not allowed to stand in the way.

In 1897, ninety-six pictures by British artists who worked within the last hundred years were transferred to the new National Gallery of British Art, or "Tate Gallery," at Millbank.

**The Arrangement of the Pictures.**—The National Gallery now possesses above thirteen hundred works of art; but a certain number of them are lent to other collections in different parts of the country. In former years, the art treasures were distributed in somewhat miscellaneous fashion through a few rooms; but in 1861, when the building was re-opened, after the £15,000 voted in the previous year had been expended on its enlargement, great improvement had been made in the internal arrangements; and when the Royal Academy, which for many years had occupied part of the building, departed to Burlington House, in 1869, much additional space became available; and in 1887, further rooms were opened. The present arrangement of the pictures is admirable, and greatly calculated to assist the student who wishes to devote his attention to any particular school or any period of the art. A great advantage to the visitor is found in the excellent cata-



PLAN OF THE NATIONAL GALLERY.

logues on sale within the building. Besides a general catalogue, separate records of the foreign and the British schools may be obtained. But the inscriptions on the picture-frames themselves, giving in each case the name of the painter, the dates of his birth and death, and the subject of the painting, form a kind of catalogue sufficient for the purpose of the general visitor. We can, of course, only undertake to point out a very limited number among the hundreds of pictures of which this magnificent collection consists, and must content ourselves with drawing the visitor's attention to a few of the chief features in the various rooms.

Since the departure of the R.A.'s left the trustees of the National Gallery masters of their own house, the system adopted for the arrangement of the pictures has been admirable, and will be readily understood even by the uninitiated in matters of art. The student may, by visiting and examining these halls in succession, trace the progress of the art of painting from the mediæval times, when anything like a correct portrayal of nature was not thought of and perspective was still unknown, to the finished and perfected masterpieces of Raphael and his successors, and may follow the rise and progress of the various schools to the present time.

A glance at the plan, printed above, will show the position of each of the

twenty-two rooms, throughout which the collection is distributed. The following is a list of them and of the school of painting represented in each :—

- |   |  |
|---|--|
| <p>I. Tuscan School (fifteenth and sixteenth centuries).<br/>         II. Siennese School, &amp;c.<br/>         III. Tuscan School.<br/>         IV. Early Tuscan School.<br/>         V. Ferrarese and Bolognese Schools.<br/>         VI. Umbrian School, &amp;c.<br/>         VII. Venetian and Brescian Schools.<br/>         VIII. Paduan and Early Venetian Schools.<br/>         IX. Schools of Lombardy and Parma.<br/>         X. Dutch and Flemish Schools.<br/>         XI. Early Flemish and German Schools.<br/>         XII. Dutch and Flemish Schools (including the Peel Collection).</p> | <p>XIII. Late Italian Schools.<br/>         XIV. French School.<br/>         XV. Spanish School.<br/>         XVI. Old British School.<br/>         XVII. Old British School.<br/>         XVIII. British School.<br/>         XIX. British School.<br/>         XX. Modern British School.<br/>         XXI. Modern British School.<br/>         XXII. Turner Gallery.<br/>         OCTAGONAL HALL.—Miscellaneous.<br/>         EAST VESTIBULE.—Old British School.<br/>         WEST VESTIBULE.—Old British School.<br/>         NORTH VESTIBULE.—Fragments of Italian Frescoes, &amp;c.</p> |
|---|--|

We have now to speak of the chief art treasures of the various rooms individually, the above list having been given chiefly for the direction of the visitor who wishes to examine some special period or school of British or foreign art. Entering the building by the portico in Trafalgar Square, and ascending a handsome flight of steps under the Corinthian pillars, we reach—

**The Entrance Hall.**—The attention of the visitor is here attracted to several statues and busts. Foremost among these, is the fine statue of Sir David Wilkie, with a relic in the shape of the great painter's palette; *Bailey's* busts of Dr. Johnson and of George Canning, both after Nollekens; busts of the painters, T. W. Stodhard and W. Mulready, by *Weekes*; that of Newton, by *Bailey*, after Roubiliac; and *Chantrey's* bust of Sir Walter Scott, and that of the great Duke of Wellington, by *Nollekens*, &c., &c.; besides several pictures on the walls.

Mounting the main staircase, we come to the **West Vestibule**, in which notice 789. "Family Group," by *Gainsborough* (1727-1785), one of the greatest of English portrait painters. 1228. "Titania and Bottom," by *Henry Fuseli* (1741-1825) at one time keeper of the Royal Academy, and famous for his weird and fanciful compositions. The scene admirably suggests the delusion of the Fairy Queen, who is evidently enraptured with her ass-headed lover. Notice the little fairies and elves peeping from the flowers, and the graceful attendants on the deluded queen, 143. "Portrait of Lord Ligonier," *Sir Joshua Reynolds, P.R.A.* (1723-1792). A very spirited portrait of a brave British officer, whose career extended from the campaigns of Marlborough to the war of the Pragmatic Sanction that ended in 1748. Two other fine specimens of Sir Joshua here are groups lent by the Dilettanti Society, formed for encouraging a taste for the fine arts in England. The word, *dilettanti*, signified what would now be conveyed by the expression "amateurs." Notice also 1146. "Portrait of a Lady," by *Sir Henry Raeburn* (1756-1823), called by his fellow-countrymen "the Scottish Reynolds." We next enter—

**Room I. The Tuscan School.**—The visitor who has not been initiated into the history of pictorial art in Europe will probably be at first not a little puzzled to discover what interest attaches to many of the paintings of the earlier Italian schools which he sees displayed in the first four rooms (I-IV) of the National Gallery. Many of the pictures, stiff, angular, devoid of proportion and perspective, will appear to him grotesque and even ludicrous; but it must be remembered that the study of these pictures will enable the observer to trace the progress and development of the mediæval art from its crude beginnings to the wonderful perfection attained in the palmy days of Italian artistic supremacy, when "the canvas glowed beyond e'en nature warm," and the works of such painters as Raphael, Michael Angelo, Titian, and their compeers were looked upon as holding a place among the wonders of the world. After the fall of the Western Empire of Rome and the plundering by the Goths of the mistress city of the world, Constantinople took the place of Rome, as the centre of civilisation and culture; and for centuries the Byzantine (from Byzantium, the ancient name for Constantinople) was the style that reigned in art (architecture, painting, &c., &c.). The Byzantine school of painting was hard and stiff. There was no attempt at a faithful rendering of nature, in form or colour, of the representation of rounded surfaces nor of distance by the use of perspective. The figures were hard and angular, the drawing altogether faulty and incorrect. After the conquest of Constantinople by the Latins in 1204, Byzantine artists were transplanted to Italy, and painting gradually

emancipated itself from the trammels of the Byzantine school. Things were represented no longer flat, but in relief, or standing out; various distances, foreground, and background were indicated by perspective. The time, also, was one of religious enthusiasm, and painting was soon enlisted to aid the teaching of the Church. Vasari, in his "History of Painting," tells us that Margaritone of Arezzo (1216-1293) was "the last of the Italian artists who painted entirely after the Greek (or Byzantine) manner." Among the early Italian painters the first great name is that of Cimabue (1240-1302), the principal founder of the Florentine school, and Giotto, his pupil, the son of a Tuscan shepherd, whom Cimabue is said to have discovered drawing the figure of a sheep on a slate, as he watched his flock. Giotto was also an architect and sculptor, and built the famous "Giotto's Tower," at Florence. His influence, especially in the way of colour, was very great. His favourite pupil was Taddeo Gaddi (1300-1352?). Another was Simone Memmi (1284-1344). For more than a century, the school of Giotto continued to dominate Italy. The next great influence was that of Masaccio (1401-1443), whose work emphasised an accurate and diligent study of nature. Gradually the range of subjects embraced by Italian art widened and increased. Classical, mythological, and historical scenes employed the pencils of the Italian painters, and portrait painting in their hands became anything but what it has since been called, the prose of the pictorial art. In these first rooms, most of the pictures belong to the earlier periods of Italian art. A few words concerning those painters who brought painting to its greatest perfection will be given, in drawing the reader's attention to their pictures, in the rooms in which these are found. In this place, it is sufficient to mention that Leonardo da Vinci (1452-1519), Michael Angelo Buonarrotti (1474-1653), and Raphael Sanzio, of Urbino (1483-1520), are universally acknowledged as the three greatest among the Italian artists; but two other names may be added as worthy to be put in an equally high place—those of Titian (1477-1576) and Antonio Allegri, surnamed Correggio (1494-1534). These five painters exhibit in their works, some the whole, others the greater portion of the various elements—which in the earlier periods of art had existed apart, and composed distinct styles—united and more highly developed; while each of them has taken up one of these elements, and carried it not only further than his predecessors had done, but further than it was by his contemporaries or by any subsequent artist.

Among the pictures in Room I., the following should be especially noticed by the visitor:—No. 592. "Adoration of the Magi," *Filippino Lippi* (1457-1504—of the Florentine school) (little Philip), the son of Fra Filippo Lippi. Filippino was a pupil of Botticelli, to whom, indeed, some connoisseurs have attributed this picture. 1282. "San Zenobio, a Florentine bishop of the fifth century, restores a dead child to life by his prayers," *Jacopo Chimenti da Empoli* (1554-1640—Florentine). 727. "The Trinity," *Francesco Pesellino* (1422-1457). This picture is a fine instance of the symbolic or conventional treatment of religious subjects by the early Italian school. The Son is represented on a crucifix, supported by the Father, while the Holy Spirit hovers near, in the form of a dove. 1143. "The Procession to Calvary," *Ridolfi Ghirlandajo* (1483-1561—Florentine), follower of Leonardo da Vinci. He obtained the friendship of Raphael, by whom he was invited to Rome; but he preferred to remain in his native Florence, where he worked diligently, and with the co-operation of numerous pupils painted many pictures and acquired fame and competence. He was an admirable portrait painter. 17. "Holy Trinity," *Andrea del Sarto* (1486-1531) (really Andrea d'Agnolo, but called del Sarto, "of the tailor," from his father's calling). He was one of the greatest painters of the sixteenth century, and was invited to France by Francis I. He died of the plague in his native city, Florence. "The Madonna di San Francisco," at Florence, is considered his masterpiece. 292. "Martyrdom of St. Sebastian," *Antonio Pollaiuolo* (about 1429-1496). This picture, representing the saint, being shot with arrows, is considered by Vasari as the chief work of the painter. There were three brothers, Pollaiuolo, Antonio, and Piero, of whom Antonio was the greatest. He was also distinguished as a sculptor in bronze. This picture was painted for the altar of a church in Florence and in 1475. 704. "Cosmo de Medici," *Bronzino* (1502-1572), a great portrait painter, patronised by the patriotic grand-duke of Florence, Cosmo I. 293. "The Virgin and Child; St. Jerome and St. Dominic adoring the Infant Christ," *Filippino Lippi*, the son of Fra Filippo Lippi (1457-1504). One of his best works is the "Adoration of the Magi" (No. 1124). 690. "Portrait" (said to be of the artist himself), *Andrea del Sarto*. 651. "Venus, Cupid, Folly, and Time, or All is Vanity," an allegorical work, *Bronzino*. Venus holds the apple of discord, and turns her head towards Cupid, while Folly, with one foot on a thorn, is about to throw a handful of roses, a harpy hides her sting with one hand, while offering a piece of honeycomb with the other, and Time is about to throw his veil of oblivion alike over Love and Folly. This picture was painted for King Francis I. of France, and is

specially praised by Vasari. 915. "Mars and Venus," *Sandro Botticelli* (1446-1510). The goddess of Beauty is represented reclining, with the sleeping Mars by her side; young satyrs are playing with his weapons, and one of them vainly endeavours to wake him. The whole seems allegorical of the yielding to indulgence and its consequences. "The subject is almost identical with that which Spenser draws in the 'Faerie Queene,' where Sir Guyon, the knight of purity, overthrows the Bower of Bliss in which Acrasia (or Pleasure) dwells; the last and hardest of Sir Guyon's trials, for 'it is harder to fight against pleasure than against pain.'" Vasari ranks Botticelli as the best Florentine painter after the death of Fra Filippo Lippi. 916. "Venus," with Cupids playing with flowers and fruit, a good specimen of the same artist.

**Room II.**—In this room, the pictures are especially remarkable for the religious feeling, which formed the distinguishing feature of the Sieneſe school. This feeling was worthily expressed in the fourteenth century statutes of the Painters' Guild of the city of Siena, whose members described themselves as "teachers to unlearned men of the marvels done by the power and strength of holy religion." In 1113, "A Legendary Subject," *P. Lorinzette* (d. 1350), we have a very early specimen of the Sieneſe school; and another in 1108, "Virgin Enthroned." 1155. "Assumption of the Virgin," *Matteo di Giovanni* (1435-1495). "These pictures of coronations and assumptions of the Virgin are not merely tributes of devotion to the Mother of God, but are poetic renderings of the recognition of woman's queenship." Matteo di Giovanni is considered the best painter of the purely Sieneſe school, and this picture is looked upon as his best production. "In this work, we may be said to have an epitome of Sieneſe painting in its aim and scope, from the middle of the fourteenth to the end of the fifteenth century." 283. "Virgin and Child, enthroned," *Benozzo Gozzoli* (1420-1498). In his paintings, the richness of the landscape backgrounds, the introduction of various animals, and the elaboration of architectural details are especially to be noted. His most celebrated works are the frescoes in the Campo Santo at Florence, representing twenty-four scenes from the Old Testament. 663. "Christ with the Banner of the Resurrection," *Fra Angelico*. The Saviour is represented surrounded by a great number of kneeling figures, the patriarchs, the prophets, saints, and martyrs; and others, representing the blessed. The number of figures is 266. The two ends are occupied by the "beati" of the order of the Dominicans, the picture having been originally painted for the altar in San Domineco at Fiesole. Giovanni Guidolino of Fiesole, known as Fra (Brother) Angelico, was a monk of the order of the Predicants. His chief work was the decoration with fresco paintings of the convent of St. Mark at Florence. He is said by Vasari to have been a man of such fervent piety that he never commenced painting without prayer. 582. "The Adoration of the Magi," by *Fra Angelico*. 566. "The Madonna and Child, with Angels," *Duccio di Buoninsegna* (1260-1339). David and six prophets are represented above the sacred figures, and on the doors of the tryptych are St. Dominic and St. Catharine of Alexandria. Duccio is said "to have infused new life into the Sieneſe school of painting, without entirely abandoning Byzantine traditions." 1155. "The Assumption of the Virgin," *Matteo Giovanni* (1435-1495). This picture is considered the best work of the artist. The Virgin is being wafted to heaven on clouds, surrounded by a choir of singing angels. On the nimbus around her head are the words, "Regina celi letare."

**Room III.**—Here are pictures of the Tuscan school, the most interesting being works by Botticelli and Fra Filippo Lippi. Especially noticeable are: 666. "The Annunciation," *Filippo Lippi*. A fine work marked with the crest of Duke Cosmo de Medici, for whom it was painted. 782. "Madonna and Child," *Botticelli*. 583. "Battle of St. Ucello," *Paolo Ucello* (1397-1475) (really Paolo di Dono, called Ucello, as a bird painter). 1034. "The Adoration of the Magi," *Botticelli*. The Greek inscription on this remarkable picture tells that it was painted in 1500. "The theological symbolism may be seen in the gesture of the Divine Child, pointing to His mouth—typifying that He was the Word of God; and also in the flight of the devils, and the embracing of the shepherds and angels." 598. "St. Francis with the Stigmata," *Filippino Lippi*. St. Francis, the founder of the Black Friars (Franciscans), is represented as miraculously bearing the stigmata, or marks of the Saviour's passion, on his hands and feet, as a recognition of the faithfulness with which he had followed in his Master's footsteps. 226. "Virgin and Child, St. John, and Angels," *Botticelli*. Very notable is the skill and tenderness infused by Botticelli and Lippi into the painting of roses and lilies respectively. Professor Ruskin has drawn especial attention to the point, of which this picture is an evidence. 667. "St. John the Baptist and other Saints" (on the left, St. Damianus, St. Antony and Peter Martyr; on the right, St. Francis, St. Lawrence, and St. Cosmos), *Fra Filippo Lippi*. 589. "Virgin and Child," *Fra Filippo Lippi*.

**Room IV.**—In this room, the visitor finds very early specimens of Italian art; most of the pictures are quaint, rigid, and conventional; but through all the gaunt-

ness and rigidity of the forms the devotional spirit is everywhere visible. Early Italian pictorial art was largely represented in the portrayal of biblical scenes, by means of which the illiterate populace were instructed in sacred history. We would direct the visitor's attention to: 215 and 216. "The Company of Saints," two very early specimens of the school of *Taddeo Gaddi*. 569-578. "An Altar-piece," in ten compartments, *Andrea di Cione*, called Orcagna, from Arcagnuolo, Archangel, the greatest of the early Florentine painters, after Giotto. 565. "Madonna and Child," *Cimabue* (1270-1302). Giovanni Cimabue (properly Ceno) is one of the greatest names among the early Italian painters. He is especially remarkable in two directions; the improvement he effected in colour, and the substitution of natural expression of human feelings and emotions for the conventional treatment of the Byzantine school. "Cimabue's additional claim to distinction is that of having discovered and trained the superior abilities of Giotto."

**Room V.**—Here we come to the period of the schools of Ferrara and Bologna, and notice a further advance. 1119. "The Madonna and Child, with Saints," *Ercole di Guilio Grande* (d. 1531). The two figures of saints in this picture represent John the Baptist and St. William. "The accessories are almost an epitome, as it were, of the decorative arts of the times. In the central panel, is an *alto rilievo* in ivory, with Adam and Eve on either side of the tree of knowledge." A grand picture. 81. "Vision of St. Augustine," *Garofolo* (1481-1559). This is an illustration of an incident in the saint's life. Seeing a child who said he would empty the sea into a hole he had dug, Augustine told him it was impossible. "Not more impossible," replied the child, "than for thee, O Augustine, to explain the mystery on which thou art now meditating." Tizio da Garofolo was greatly influenced in his painting by Raphael. He was an earnest and conscientious artist. During the last eight years of his life, he was blind. 770. "Leonello d'Este, Marquis of Ferrara" (d. 1450), *Giovanni Oriolo*. 179-180. "The Virgin, with infant Christ, and St. Anne," and "The Virgin weeping over the dead Christ," *Francesco Raibolini*, called Francia (1450-1517). These two pictures originally formed an altar-piece in a church at Lucca. Notice especially the figure of the little St. John, with the reed cross, and the scroll inscribed, "Ecce Agnus Dei"—"Behold the Lamb of God." 638. "The Virgin and Child with Saints," *Francia*. 73. "Conversion of St. Paul," *Ercole Grande*. 590. "Christ placed in the Tomb," *Marco Zoppo* (fifteenth century).

**Room VI.**—Here we have the Umbrian school, in which the religious feeling in Italian art is seen brought to its highest development. Umbria is described by Morelli as "the gracious nook of earth, in which Pietro Perugino loved to place his chaste, God-fraught Madonnas; and which in his pictures, like soft music, heightens the mood awakened in us by his martyrs, pining after Paradise." The greatest glory of the Umbrian school was Raphael, of whom the National Gallery possesses some very fine examples. His period marks the highest point attained by Italian art. Among the most noteworthy pictures in this room are: 288. "Virgin and Child," *Perugino* (1446-1523). Pietro Vanucci, called Perugino, from having passed his youth in Perugia, was one of the most remarkable painters of the Umbrian school. "Each of Pietro's best is a masterpiece of its kind. He has the power of elevating us into a serene and poetic region where even pain becomes sublimed and idealised. . . . He was none the less able in exact portraiture." He has also the merit of having founded a school of painting, in which Raphael himself was his most illustrious pupil. This picture formed the three principal parts of an altar-piece; the Virgin adoring the infant Saviour occupies the centre compartment, in the outer compartments are the archangels, Michael and Raphael. 213. "Vision of a Knight," *Raphael* (1483-1520). Raphael Sanzio, of Urbino, the son of the painter Giovanni Santi, is remarkable alike for his prodigious genius and his wonderful activity. Dying at the early age of thirty-seven (like Shakespeare, he died on the anniversary of his birthday), he yet lived long enough to enrich the world with many masterpieces and to win for himself the foremost place in Italian art. "Raphael marks the culminating point of Umbrian art, which, after his time, led down to the conventional sentimentalities against which the pre-Raphaelites have in modern times revolted." The present picture is a specimen of the artist's first period, when he was influenced by his master, Pietro Perugino, and is thus in his earliest manner. The knight, sleeping upon his shield, is tempted by a female figure offering him a myrtle, emblematic of the delights of love, while, on the other side, Duty proffers the book and the sword, emblematic of study and combat. Raphael painted this picture at the age of seventeen. 1171. "The Virgin and Child, attended by St. John the Baptist and St. Nicholas of Bari," *Raphael*. This picture is commonly known as the "Ansidei Madonna," from the Ansidei family of Perugia, for whom it was painted. It was purchased from the Duke of Marlborough in 1885, for by far the highest price ever given by a nation for a picture, £70,000. The date 1506 (MDVI.) appears on the Virgin's blue mantle. It is one of the greatest pictures

in the world. 744. "Madonna, Infant Christ, and St. John," *Raphael*. Known as the "Aldobrandini Madonna," also as the "Gervagh Raphael," as it was sold to the late Lord Gervagh by Mr. Day, who brought it to England. This picture belongs to Raphael's third or Roman period. "In the 'Assidei Madonna,' the divinity of the Virgin is insisted on; and above her throne is the inscription, 'Hail, mother of Christ.' But here the divinity is only dimly indicated by a halo. And as the Madonna is here a merely human mother, so is the child a purely human child." 168. "St. Catherine of Alexandria," *Raphael*. In this picture, the saint is represented with an expression of holy patience on her face; she leans upon the wheel, which, according to the legend, was to have been the instrument of her martyrdom. 27. "Portrait of Pope Julius II.," *Raphael*. This is the Pope who began the building of the present church of St. Peter in Rome. 1075. "The Virgin and Child, with St. Jerome and St. Francis," *Perugino*. As in most pictures of this period, St. Francis is represented with the stigmata on his hands and feet. 1128. "The Circumcision of Christ," *Luca Signorelli*. One of the most remarkable painters of his time; he is considered as the forerunner of Michael Angelo. 1218-1219. "Joseph and his Brethren," *Francesco Ubertini* (1494-1557).

**Room VII.**—Here we have the Venetian and Brescian schools. The characteristic of the Venetian painters is their predilection for representing gorgeous and magnificent scenes; nature adorned with the highest brilliancy of colour. "They are especially fond of saints who have been cardinals, because of their red hats, and they sunburn all their hermits into splendid russet-brown." Then, also, it has been rightly observed that they had before them the colour of Venice, "that melodrama of flame, and gold, and rose, and orange, and azure, which the skies and lagoons of Venice yield almost daily to the eye." Among the gems in this room, are: 35. "Bacchus and Ariadne," *Titian* (1477-1576). Tiziano Vecellio, a great and glorious Italian painter, belonged to an honourable Venetian family. Living to the great age of ninety-nine years, he is distinguished alike for the greatness of his achievements and the length of his career. "He presents to us humanity in its noblest and most beautiful forms, and so profoundly had he studied it that the ideal personages introduced in his pictures have an intense individuality. Naturally, therefore, he stands supreme amongst the great portrait painters. In the department of landscape, he was, if not the first to perceive, at least the first to render Nature in her sublimer aspects. When dealing with classical themes, he thoroughly translated the spirit, without idly imitating the forms of antiquity." Titian was one of those fortunate painters whose merits were fully recognised in their own time. He was the friend and companion of princes and kings; and it is recorded that Francis I., visiting his studio, did not disdain to stoop to pick up the pencil the aged master had let fall. The "Bacchus and Ariadne" represents the jolly god leaping from his chariot to welcome the forsaken bride of Theseus. He is attended by his joyous train, among whom appears drunken Silenus, on his ass. 635. "Madonna and Child, with St. John the Baptist and St. Catherine, embracing the Divine Infant." 636. "Portrait of a Poet" (supposed to be Ariveto), *Palma*, generally called Palma Vecchio, or the Elder. 20. "Portraits of the Painter and of the Cardinal Ippolito de Medici," *Sebastiano Luciani*, called Sebastiano del Piombo, or Sebastian of the Seal, from the office he held in the Papal Court. 1. "The Raising of Lazarus," *Sebastiano del Piombo*. A grand work, the masterpiece of the artist, full of artistic power and religious fervour. 270. "Christ appearing to Mary Magdalen after His Resurrection," *Titian*. This is generally known as the "Noli me tangere" of Titian, from the scriptural words, "Touch Me not; for I am not yet ascended to My Father." Bequeathed to the National Gallery in 1855. 280. "Madonna and Child," *Giovanni Bellini* (1428-1516). Ruskin says that Bellini alone of all the painters of Italy united purity of religious aim with perfection of artistic power. This picture is generally called the "Madonna of the Pomegranate," from the fruit in the hand of the Virgin. 189. "Portrait of the Doge Leonardo Loredano, in his State Robes," *Giovanni Bellini*. Loredano, one of the ablest of the Venetian Doges, ruled over the City of the Sea from 1501 to 1521. 308. "St. Peter, Martyr," *Giovanni Bellini*. 268. "The Adoration of the Magi," *Paolo Veronese* (Cagliari). The adoration is represented as taking place in a ruined Roman building, symbolic of the rise of Christianity on the ruins of Paganism. 294. "The Family of Darius at the feet of Alexander the Great, after the Battle of Issus. B.C. 333." "The most precious Paul Veronese in the world" (Ruskin). 97. "Rape of Europa," *Paul Veronese*. Jupiter, in the form of a bull, carries off Europa, who has ventured to seat herself on his back. 281. "St. Jerome reading," *Basaiti* (active between 1500 and 1521).

**Room VIII. Paduan and Early Venetian Schools.**—The characteristic of the Paduan school was the application of classical scholarship to painting. Especially noteworthy: 902. "The Triumph of Scipio," *Andrea Mantegna* (1431-1506). Scipio, surnamed Nasica, was selected as the worthiest man in Rome to receive the image

of Cybele, the mother of the gods, who was to be enthroned among the Roman deities. 1145. "Samson and Delilah," *Andrea Mantegna*. The incident of the cutting of Samson's hair by Delilah is here represented. The moral is strongly expressed in the words inscribed on the tree-trunk in the background: "Fœmina diaboli tribus assibus est mala pejor" ("A woman is a three-times worse evil than the devil"). 724. "The Madonna and Child enthroned, with St. Jerome and St. Sebastian," *Crivelli*. This picture is known as the "Madonna della Rondine" ("Our Lady of the Swallow"), from the bird introduced. 788. "The Madonna and Child enthroned, surrounded by Saints," *Crivelli*. A large and important work; an altar-piece in thirteen compartments.

**Octagon Room.**—1214. "Coriolanus meeting Volumnia and Veturia," *Michel da Verona*. The story of the successful intercession of the Roman warrior's mother and wife, on behalf of the city. 1241. "Mary Magdalen led by Martha to hear the Preaching of Christ," *Pedro Campana* (1503-1570). In the centre of the room notice the groups of sculpture, "Hylas and the Nymphs," by *Wilson*.

**Room IX. Lombard Schools.**—The two schools of Lombard painting were both influenced by the genius and style of Leonardo da Vinci. 15. "Christ presented by Pilate to the People," known as the "Ecce Homo," *Antonio Allegri da Perreggio* (1494-1534). "Allegri could endow the offspring of his imagination with a vitality which is astounding. The sense of overflowing life in his figures carries us away until we believe in their existence." This is considered one of the best of the master's pictures. 10. "Mercury instructing Cupid in the presence of Venus," *Correggio*. Mercury, who, according to mythology, was the inventor of letters, is teaching the little God of Love the alphabet. 18. "Christ disputing with the Doctors," *Bernardino Luini* (1475-1533). 23. "The Holy Family," *Correggio*. St. Joseph is represented as a carpenter, in the act of planing a board. The introduction of the small basket in the picture procured for it the name of the "Madonna della Cesta," or the "Vierge au Panier." 1144. "Madonna and Child, with Saints," *Giovanni Bazzi* (1477-1559). 76. "Christ's Agony in the Garden," *Correggio*.

The series of Italian Painters will be found continued in Room XIII. We now enter upon another phase of art. Rooms X., XI., and XII., are devoted to pictures of the Flemish and Dutch schools. In Flemish art, the distinguishing features are the strict fidelity to nature, the wonderfully accurate delineations of real life, and the marvellous preservation and freshness of the works after centuries. If the visitor wishes to view the pictures chronologically, let him go first to Room XI., where he will find the oldest examples. We have only space to indicate a few of the chief works in each room.

In **Room X.**—1248. "Portrait of a Lady," *Bart. von der Helst* (1611-1670). 149. 150. "Calm," and "A Fresh Breeze," *W. van der Velde*, D. (1633-1707). 775. "Old Lady," *Rembrandt van Ryn*, F. (1607-1669). "Landscape, with Cattle and Figures," *Albert Cuyp*, D. (1605-1661). 672. "Portrait of the Artist," *Rembrandt*. 1172. "Equestrian Portrait of Charles I.," *A. Van Dyck*, F. (1599-1641). Portraits by *Rembrandt*. 1247. The "Card Players" *Nicolaus Maas*, D. (1632-1693). 190. "Jewish Rabbi," *Rembrandt*. 45. The Woman taken in Adultery," *Rembrandt*. 278. "Triumph of Julius Cæsar," *Peter Paul Rubens*, F. (1577-1640). 797. "Portrait," *A. Cuyp*. 896. "The Peace of Münster," *Gerard Terburg* (1617-1681). 985. "Sheep and Goats," *Karel der Jardin*, G. (1622-1678).

**Room XI. Early German and Flemish Schools.**—295. "The Saviour and the Virgin Mary," *Quentin Metsys*, F. (1460-1530). 291. "Portrait of a Girl," *Lucas Kranach*, German (1472-1553). 186. "Portraits of Giovanni Arnolfini and his Wife," *Jan van Dyck*, F. (1390-1440). 222. "Portrait of a Man," *Jan van Eyck*.

**Room XII.** contains the collection of Flemish and Dutch Cabinet pictures, generally excellent specimens of the respective artists, collected by the late Sir Robert Peel. Notice especially the works of Ruysdael, Hobbema, Wynanto, Van Ostade, and the brothers Van der Velde.

**Room XIII.**—Here we come to the later Italian schools. They are in their decadence. "The old religious spirit has entirely vanished, and the Holy Family is represented as worrying a bird with a cat! John the Baptist holds the little goldfinch, while the Madonna expressly directs the attention of the Infant Christ to it," &c. (See No. 29. "Our Lady of the Cat," *Baroccio*.) There were three schools, known, respectively, as Mannerists, Eclectics, and Naturalists.

**Room XIV.**—In this room, are pictures of the French school; but it is very inadequately represented, the best works being those of Claude Lorraine, whose fame was emulated and, indeed, far surpassed by Joseph Mallord William Turner and the two Poussins. The landscapes of Claude and of the Poussins and Salvator Rosa all give evidence of the artificial taste of the time in which they had their origin—a time, when shepherds and shepherdesses were depicted as tending their flocks of beribboned sheep, in doublets and skirts of silk and satin, when the

nymphs and swains made love to each other in the style of the pastoral poets ; there was certainly no touch of nature about them. Mr. Ruskin points out the utter absence of any real expression of true delight in nature in the works of Fielding, Smollett, and Sterne, in England, and of Molière, in France ; and Dr. Johnson honestly avowed that to him one green field appeared very much like another green field. It was such men as Constable and Turner who led the movement of the return to real nature in painting, adorned their pictures with the variety of sunshine and shade, storm, and breeze, and enlivened them with human interest. It was a French critic who spoke with praise of Constable as "the man who abandoned all the conventions, artifices, and imaginary descriptions of pretended Greek or Roman landscapes, and used his own eyes to see the grass, water, and trees in all their striking natural beauty." In looking at the pictures in this room, the visitor should especially notice the opportunity given him of comparing the merits of Claude with those of Turner. It was the English painter's great wish that such a comparison should be made ; and he therefore left two of his pictures to the nation, under the express condition that they should be hung side by side with two of Claude Lorraine's. This has accordingly been done ; and, on entering the room, we see two pictures of Claude—12. "Isaac and Rebecca, or the Mill ;" and 14. "Seaport ; Embarkation of the Queen of Sheba"—and two of Turner's—479. "The Sun Rising in a Mist," painted in 1807, and already showing the illustrious artist, as Ruskin described him—as the painter, "not of pastoral indolence or classic pride, but of the labour of men, by sea and land." The other picture selected by Turner for the competition with Claude is 498. "Queen Dido Building Carthage," also called "The Rise of the Carthaginian Empire."

**Room XV.**—The Spanish collection is still more scantily represented ; the names of Velasquez, Murillo, and Ribera are the chief that here encounter us, and the specimens of Murillo are perhaps the best.

The remaining rooms contain a very admirable collection of the English painters ; and these are so judiciously arranged in their various periods that they may be left to speak for themselves. The visitor will hardly need to have his attention directed to their beauties. Many of the pictures by British artists which formerly hung here were in 1897 transferred to the new Tate Gallery, Millbank.

### The National Portrait Gallery

adjoins the National Gallery, on the north and east ; *it is open to the public on the same days and hours as the older institution. It is also open on Sunday afternoons from 2.30 to 5.30 from April to September.* The building is a spacious, handsome, well-lighted, and secure home for our priceless collection of national portraits, which presents a pictorial history of our country and of the Anglo-Saxon race. The idea of its formation dates from 1820—a year after Queen Victoria was born. The governors of the British Institution then held their first exhibition of historical portraits in Pall Mall ; and in their opening remarks declared that—

"We never read of the actions of any distinguished individual, without feeling a desire to see a resemblance of his person. We often imagine that we can trace the character of the man in the expression of his countenance ; and we retain a more correct recollection of his actions by keeping in our minds a lively impression of his general appearance."

The accumulation of this collection of portraits of national interest was the outcome of this exhibition ; but it was a long time before any steps were taken for its realisation. It was not till the March of 1856—thirty-six years later—that the formation of the collection was commenced by the Earl of Ellesmere, who presented to the nation his famous Chandos portrait of Shakespeare—a picture that hangs in Room III., wherein are exhibited the likenesses of the early Stuarts. Most of us would have looked for it in:



Room II., among the frilled and bejewelled lords and dames of the Elizabethan period, for it was then that Avon's bard was in the hey-



THE NATIONAL PORTRAIT GALLERY.

day of his glory. In 1856, Earl Stanhope made his famous speech in the House of Lords on the desirability of establishing a national

portrait gallery; and before the "fifties" had passed away the idea had to some extent taken hold of the popular mind. By the commencement of 1860, the pictures numbered eighty-nine, a third of which had been—to adopt the official phrase—"acquired by donation."

During the first forty years of its existence, under the direction of the late Sir George Scharf, K.C.B., the collection experienced four changes of abode. It was at first housed in No. 29, Great George Street, Westminster; in ten years, the rooms there were filled to overflowing. The pictures were then transferred to the Long Building, at South Kensington; and there they remained till 1885, when a fire broke out so close to the galleries in which they were exhibited as to endanger them. The authorities therefore deposited them temporarily in the Bethnal Green Museum. This spot was found to be inconvenient—mainly, on account of its distance from the other collection of pictures and of its difficulty of access. The necessity of providing a more suitable gallery soon became apparent; and in 1888, Mr. W. H. Alexander offered to build it a suitable home at a cost of £80,000. The Government accepted his offer and fixed on the site to the north and east of the National Gallery, as the *locale* of the new edifice. The plans of *Mr. Ewan Christian* were approved of, and the work was commenced in 1890. But it necessarily made slow progress, for *Mr. Alexander's* express injunction was that the edifice should be the best that could be obtained for the money. It was not till the December of 1893 that the boards and scaffolding were removed from the front of the east wing, thus enabling us to form an idea of its splendid proportions. It was then found to be a triumph of art, as it is fitting it should be, considering the purpose for which it is intended. The new building is, on the whole, in harmony with the elder edifice of which it forms a continuation. Its most apparent modification of the design of the National Gallery takes the form of a bay of Corinthian columns, which serves the useful purpose of masking the awkwardness of its line of eastern frontage; and its most prominent section is the beautiful and spacious main entrance, which stands well forward into St. Martin's Place, adjoining the end of the east wing. A series of medallion-busts by *Mr. F. C. Thomas, jun.*, are placed above its windows. These represent the artists and authors who have contributed to the formation of the gallery: Chantrey, Lawrence, Reynolds, Hogarth, Roubiliac, Kneller, Lely, Van Dyck, Holbein, Walpole, Clarendon, Fuller, Lodge, Faithorne, Granger, Macaulay, Stanhope, and Carlyle.

In the early weeks of 1896, the wandering portraits migrated

to their final resting-place; the gallery was thrown open to the public, without ceremony of any kind, on the first Saturday of the April of that year. Since that date many thousands of people have passed through the turnstiles, affording the best possible evidence of the popularity of the "personal" element in history as in other matters. It cannot be said that all the portraits are works of art—far from it—but it can be said that the selection is judicious, and that none is without interest of some kind.

The collection, which numbers more than a thousand portraits, contains representations of our national history from the time of the Normans (going as far back as a portrait of Robert, duke of Normandy, who died in 1134), down to the present day. It includes men of distinction who have only recently died, such as Cardinal Manning, Tennyson, and Stevenson. The reigning families, statesmen, poets, judges, warriors, actors, and every one who has played a part in national history are represented in it. *Stuart's* well-known portrait of Washington and one of Benjamin Franklin show the catholicity of the gallery, which would not have been complete without the presentments of the men who, although not belonging to the British nation, have left their mark on the history of the English race. It is well to note here that the word "portrait," in the title of the exhibition, is to be read in its widest sense. Not only does it include paintings and drawings, but numerous presentments in bronze and marble as well. Indeed, the busts in all the rooms form an agreeable and noteworthy feature of the collection.

The edifice is not an ideal picture gallery—which should be one in which there are no stairs; where all pictures are hung low in not more than two rows; and where all the light is admitted by skylights. This cannot be had in London; but the best has been done that could be perhaps expected. The gallery is conveniently arranged in three floors and a basement; and the authorities have shown much care in arranging and hanging the pictures, both with regard to harmony and subjects, and, what is more important, to let them be seen to the best possible advantage. If one is struck by the many narrow corridors and the numerous corners in the building, it should be remembered that this arrangement has been dictated by a desire to get the best possible light.

Entering from St. Martin's Place, and handing our "hand-grips," walking-sticks, and umbrellas to the officials, we pass through the turnstile and see before us a notification, over the archway leading to the basement, that the pictures of the House of Commons are deposited there. We therefore make our way thither; and find three large paintings, crowded with authentic portraits, in a well-lighted crypt. The one which first attracts our attention is by *Karl Hickel*, "The House of Commons in 1795." It is numbered 745, and was presented by the Emperor of Austria in June, 1885. Next it, is (No. 54) a corresponding picture by *Hayler*, "The House of Commons in 1833"—the first reformed Parliament. Like the other, it was a gift to the nation. The inscription tells us it was "presented by her

Majesty's Government," in 1858; but it is well to give honour to whom honour is due, and to record the fact that its donor was Earl Beaconsfield—then the Right Hon. Benjamin Disraeli, Chancellor of the Exchequer. The third picture is lent to the collection by Lord Annaly; it represents "The House of Lords in August, 1820," during the discussion on the bill to dissolve George IV.'s marriage—in other words, during Queen Charlotte's trial. Here it may be convenient to notice that another picture, containing a group of portraits, and similar in size, &c., is to be seen on the first landing. It is (No. 599) *Haydon's* "Convention of the Anti-Slavery Society in 1840."

If, instead of proceeding to the basement, we turn abruptly to the left, on passing the turnstile, we reach, in the east wing, two rooms—numbered XXXI. and XXXII.—in which are to be seen a collection of sculptures, electrotypes, models, &c. Robert "Courthose," as he was called, eldest son of William the Conqueror, is here represented by a cast from his effigy in Gloucester Cathedral. Here, too, is the monumental portrait of Edward II., from his tomb in that cathedral; and in the two rooms are a number of interesting specimens of the sculptor's art.

"The pictures begin at the top floor," we are informed, in response to our inquiry; and thither we make our way by a series of roomy staircases, so as, by following the numbering of the rooms, to be able to examine the portraits in chronological order. Their contents are as follows:—

## TOP FLOOR.

- |                               |  |
|-------------------------------|--|
| I. Early Portraits.           | VIII. William III.                               |
| II. The Tudors.               | IX. Anne.  |
| III. Early Stuarts.           | X. The Pretenders.                               |
| IV. Cromwell.                 | XI. George I. and II.                            |
| V. Charles II.                | XII. Large Portraits.                            |
| VI. Charles II. and James II. | XIII. Royal Portraits. ( <i>First Landing.</i> ) |
| VII. Busts and Engravings.    |  |

The rooms on this floor in the east wing are set apart for the use of photographers, desirous of copying any of the portraits.

## FIRST FLOOR.

- |  |  |
|--|--|
| XIV. (Eighteenth Century.) Divines, Philosophers, &c.                  | XXII. Miscellaneous Busts and Portraits.         |
| XV. Statesmen and Politicians.   | XXIII. ( <i>Second Landing.</i> )                |
| XVI. Actors and Dramatists.  | XXIV. ( <i>Third Landing.</i> ) Royal Portraits. |
| XVII. Artists.   |  |
| XVIII. ( <i>Central Corridor.</i> ) Statesmen, Politicians, &c.        | <i>East Wing.</i>                                |
| XIX. Artists, Men of Science, &c.                                      | XXV. Literary, Military, and Naval.              |
| XX. Men of Science.  | XXVI. Military and Naval.                        |
| XXI. ( <i>Screen Room.</i> ) Female Portraits, Drawings, Sketches, &c. | XXVII. Scientific and Literary.                  |

## GROUND FLOOR.

- |   |   |
|---|---|
| XXVIII. Judges.                                     | <i>East Wing.</i>                       |
| XXIX. ( <i>Corridor.</i> ) Miscellaneous Portraits. | XXXI. Sculpture Gallery, Electro-types. |
| XXX. ( <i>Fourth Landing.</i> )                     | XXXII. Sculpture and Models.            |

*Basement.*

## XXXIII. House of Commons.

The rest of this floor is used for the offices of the director and his staff.

It would be impossible to notice all the portraits in detail; nor is it necessary for us to make the attempt. Numbered tablets affixed to the frames explain fully the subject of each portrait; and the official catalogue enables the visitor to thoroughly enjoy the collection, for it is not only an admirable guide to the pictures, but an epitome of national biography as well. Neither of the portraits attracts more attention than does that of (No. 429) Mary Queen of Scots, painted by *Ondry*, in 1578, the mark on the back whereof tells us that it once belonged to her equally unhappy grandson, Charles I. But it somewhat disappoints the visitor, for the auburn hair is the only feature that connects her with the popular conception of the feminine charms of Mary Stuart. The portrait is to be found in

Room II. ; and near it hang Queen Elizabeth and four of her favourites—Essex, Leicester, Raleigh (this was the very first purchase made by the trustees in 1857—it is numbered 7), and Burligh. A picture (237) of the Prince Consort, presented by the Queen ; a later one of Her Majesty herself, hanging near it ; and a series of portraits of Sir John Franklin and his colleagues (numbered 903 to 924), bequeathed to the nation by Miss Cracroft, attract considerable attention. In addition to Sir John (*T. Phillips, R.A.*) and his lady (*Miss Romilly*), they include Sir J. Barrow, Sir R. Murchison, General Sir E. Sabine, Admiral B. Hamilton, Sir J. Richardson, Captain Hobson, Admiral Beechey, Sir Edward Parry, Sir James Ross, Sir R. Collinson, Sir H. Kellett, Admiral Osborn, Mr. Kennedy, Sir F. Beaufort, Sir Leopold McClintock, Sir Allen Young, Admiral Sir E. Inglefield, Dr. Walker, R.N., Sir George Richards, and Mr. B. Leigh Smith. These twenty were painted by *S. Pearce*. In the Stuart Room, besides Shakespeare, we have Michael Drayton and Ben Jonson, Dryden, Cowley, Suckling, Butler, and many others. Cromwell has near him Milton, Marvell, Ireton, and other leaders in those stormy days. From these austere faces, we pass to the days of the Merry Monarch. Pepys is there, and Rochester with his pet monkey ; Samuel Butler, Dr. Busby, Dryden, and Wycherley. We see, too, on the walls the originals of *Richardson's* Pope, of *Godfrey Kneller's* Gay, of *Sir Joshua Reynolds's* Burke and Blackstone, Admiral Boscawen, and himself. The great Chesterfield (the ideal of a scholar and an aristocrat he looks) gazes at us out of *Allan Ramsay's* canvas, and Lady Hamilton smiles seductively in *George Romney's*.

Coming down to our own century, *Sir Thomas Lawrence* shows us Thomas Campbell, Samuel Rogers, Kemble, Mrs. Siddons ; *Severn* gives us his friend, Keats, and *Peter Vandyke*, Coleridge and Southey (his great ancestor, *Sir Antony Van Dyck*, is represented by a fine portrait of Sir Kenelm Digby). By *Landseer*, we have John Allen and Sir Walter Scott ; by *John Opie*, Bartolozzi, Fuseli, and himself ; by *Pickersgill*, Wordsworth and Hannah More ; by *Raeburn*, Francis Horner and Henry Mackenzie ; by *Ary Scheffer*, Dickens ; by *Samuel Lawrence*, Thackeray ; by *Bonomi*, Livingstone ; by *Sir Frederick Burton*, George Eliot ; by *Talfourd*, Elizabeth Barrett Browning ; by *Boehm*, Gordon and Napier, Bright and Beaconsfield.

In other rooms we find portraits of Nelson, Lord Clive, Wolfe, Wellington, and others, who have fought their country's battles, and so on down to the latest and more pacific times, represented by the work of *Watts*, *Millais*, and contemporary artists, with portraits of Rossetti, Tennyson, Cardinal Manning, Carlyle, and R. L. Stevenson.





Simmons & Co.,

[23, Bowdler St., E.C.

THE CHAPEL ROYAL, ST. JAMES'S.

## EXCURSION II.

### THE PALACES AND "CLUBLAND."

**W**E meet to-day at Charing Cross. Crossing Trafalgar Square, and walking through SPRING GARDENS, where, as already noted (*see* p. 70), the County Council for London have their headquarters, we make our way into—

#### St. James's Park.

[Map I. : M 12, 13.]

**Cab Fares:** From Broad Street, Fenchurch Street, King's Cross, Liverpool Street, London Bridge, or St. Pancras stations—1/6.

From Cannon Street, Charing Cross, Euston, Holborn Viaduct, Victoria, or Waterloo stations—1/-.

**Nearest Railway Stations:** Charing Cross or St. James's Park.

St. James's, one of the oldest and prettiest of the London Parks, has pleasant associations for Cockneys in general and is connected with many of the historical events which have marked the progress of

Old England. Up to the reign of Henry VIII., it was a marsh, sufficiently distant from London to have a hospital for lepers on its northern boundary. But that monarch purchased the hospital and the adjoining land (for once, he appears to have refrained from his usually free and easy mode of "requisitioning" them); and built himself a country residence on the site of the former; he drained the marsh, surrounded it by a high wall, and made a deer-park of it. Charles II., who played at *paille-maille* (a game which he learned during his involuntary exile in France) on the broad path now known as the Mall, employed a French gardener, Le Notre by name, to lay it out; but it was far from being the pleasant place which we know it to be till George IV. commissioned Nash to improve its objectionable features out of sight and make it a "thing of beauty and a joy for ever." The park, which covers an area of about ninety acres has, extending nearly its entire length, a sheet of ornamental water, with an island in the centre—the home and breeding place of the beautiful water-fowl, who live and move and have their being on the lake; the water is spanned by a light iron suspension bridge. In cold wintry months it is now the home of thousands of sea-gulls. On the eastern extremity is the Parade Ground of the Horse Guards; on the west, Buckingham Palace rears its imposing and magnificent front; to the south, is BIRDCAGE WALK, another name derived from the use to which it was put by Charles the Merry, who kept a number of birds in the cages he placed here; and its northern side is traversed by the MALL already referred to, a broad road, some half mile in length, which runs from Spring Gardens to Buckingham Palace.

Scarcely have we entered the Park gate, when we see, on our right, a flight of broad steps, leading to Waterloo Place, with the Duke of York's Column at their head. As we intend to leave the park by these steps, we need not stop to notice them now. Continuing our walk westward, we pass the back of—

### Marlborough House,

built in 1707-10, by Wren, for the great Duke of Marlborough, who kept up in it an establishment which eclipsed that of "neighbour George," as the noted Sarah, the general's spouse, was fond of calling the first king of that name. The duke died in it, and the house was purchased in 1817 for Princess Charlotte and Prince Leopold, subsequently King of the Belgians, who, after the death of his consort, resided here for several years. On the decease of William IV., it became the abode of the Dowager Queen Adelaide, and it was the town residence of the King while Prince of Wales. During its occupation by the Prince another storey was added to the

elevation, and it has been improved in other respects. The collection of paintings and the School of Design, at South Kensington, both originated in the palace, as also did the Vernon Gallery of pictures (now in the National Gallery), the nucleus of the former being housed here up to the year 1889.

Separated from it by the road leading into Pall Mall, is—

### St. James's Palace

[Map I. : M 12],

which occupies the site of the leper hospital already referred to. The palace which Holbein built for Henry VIII. was known as the "Mansion House"; and did not become the official residence of the sovereign of Great Britain and Ireland till the destruction of Whitehall in the reign of William of Orange. But very little of the old palace now remains, even the gateway, through which Anne Boleyn (of whom the initials, H. A., above the chimney of the Presence Chamber, are a reminder) rode so blithesomely to gather hawthorn blossoms in the Kensington Woods, having given place to the handiwork of later times. For, in 1809, a fire destroyed the eastern wing; and now all that is left of Henry VIII.'s edifice are its entrance from St. James's Street, the Presence Chamber, in which State functions are frequently held, and the Chapel Royal. *It is by no means easy to obtain access to the State Apartments*, which contain many valuable works of art, and are beautifully furnished; but the change of the guard, at 10.45 a.m. daily, with the accompanying "trooping of the colours," is viewed at one time or another by most Londoners. The ceremony is sufficiently picturesque to justify the interest it excites; it takes place in the outer court—variously known as the **Colour Court** and as **Marlborough Court**.

The palace is full of the memories of vanished kings and queens, soldiers and statesmen, and the leaders of the gay life of bygone generations. Here lived at times, not only Henry VIII., but Edward VI. and Elizabeth; to St. James's, Queen Mary retired during the absence of her husband and under its roof she died. It was the home of Charles I. in his happier years; here several of his children were born, and on the morning of his execution he attended divine service in its chapel, walking thence through the Park, guarded by a regiment of foot and partisans, to the scaffold at Whitehall. Hither, too, his children were brought from Sion House to take that affecting farewell of their father which has been a favourite subject for the painters of more than one country. Monk lived at St. James's while he brought about the Restoration; and in what is now the ante-chamber to the Levée-room was born the Old Pretender, of whom, twenty years later, his father's kingdom heard so much and saw so little, the fact of the bed standing close to the back of the stairs being one of the favourite arguments adduced by those who contended that the prince was not the son of his mother, but was conveyed to the royal chamber in a warming pan. James II. slept in the palace the night before his coronation, and from it he started on that flight from which he never returned; and William of Orange made it his temporary home, until his lease of the English throne was fully secured to him and his spouse. It was the residence of Queen Anne and her husband, and in their time the scene of many a famous State function. Most of the Georges lived in St. James's. Here, in 1727, George I. gave a banquet to the entire Court of Common Council; and in one of the plates of the "Rake's Progress" we have a glimpse of the great folks



arriving in chairs and glass coaches to pay their respects to the consort of George II., on her birthday, as was then the fashion. George III. was married at St. James's, and lived there until Windsor grew more in favour. In the palace, George IV. was born, and in the Chapel Royal, he was named; William IV. and Queen Adelaide made it their principal residence, and often entertained royal personages within its walls. The building has been less distinguished during the present reign, the Queen using it only for courts, levées, and other ceremonies. But it witnessed her accession to the throne, and her marriage and those of some of her daughters were celebrated in its chapel royal; and if Windsor, Osborne, and Balmoral have been her principal homes, in the language of official documents, the palace is still "Our Court of St. James's," to which ambassadors have, since 1697, been accredited. The Duchess of Cambridge died in it in 1889; and in 1893, a portion of the palace (known as **York House**) became the town house of the Duke of York. Here a Privy Council was held on the 23rd of January, 1901, the day succeeding the death of Queen Victoria, in order that the oath might be administered to the new King.

**St. James's Chapel Royal**, which is entered beneath the Clock Tower, on the northern side of the Colour Court, is worth visiting, if only to inspect its beautiful ceiling by Holbein. *There are three services on Sundays—at 10.0, 12.0, and 5.30. The earlier service is open to the public; to the other two, a few strangers are admitted by ticket, to be obtained from the Lord Chamberlain, whose official address is "Stable Yard, St. James's Palace," or from the Bishop of London, in his capacity of dean of the Chapel Royal.*

**Clarence House** (the town house of the late Grand Duke of Saxe-Coburg-Gotha, and formerly that of his grandmother, the Duchess of Kent) is a neat and unpretending, though well-designed structure; it adjoins St. James's Palace on the west, and is partially connected with it.

The **German Chapel Royal** stands at the side of the palace, adjoining Marlborough House; it is a portion of the St. James's Palace, and dates from the accession of the House of Hanover to the throne. *An English service takes place in it on Sunday morning.*

**Stafford House**, or as it is sometimes erroneously called, *Sutherland House*, the residence of the Duke of Sutherland, lies to the west of the palace. It has been well described as, "perhaps, the finest private mansion in London"; and on its walls is a collection of valuable paintings, which are *shown to the public at times in the summer, on application to the Duke's private secretary.*

**Bridgewater House**, the town-house of the Earl of Ellesmere, is immediately behind Stafford House. It, too, has a noted picture gallery, *to which admission is sparingly granted on Wednesdays and Saturdays*, worth visiting, for it contains many choice paintings. The chief entrance to the mansion is from CLEVELAND SQUARE to the north of CLEVELAND ROW the western extension of Pall Mall; which also contains **Spencer House**, the residence of Earl Spencer. These and other mansions overlook—

### The Green Park

[Map I. : M 11-12].

at one time known as *Upper St. James's*. It adjoins St. James's

Park on the north, and extends to the south side of Piccadilly, where there are some shrubberies and flower-beds. Otherwise, its name well describes the park, about sixty acres of greensward, considered one of the most salubrious localities in London. The QUEEN'S WALK runs along its eastern border, and CONSTITUTION HILL, on the west side, on which road three attempts have been made to assassinate the Queen, separates it from the gardens of—

### Buckingham Palace.

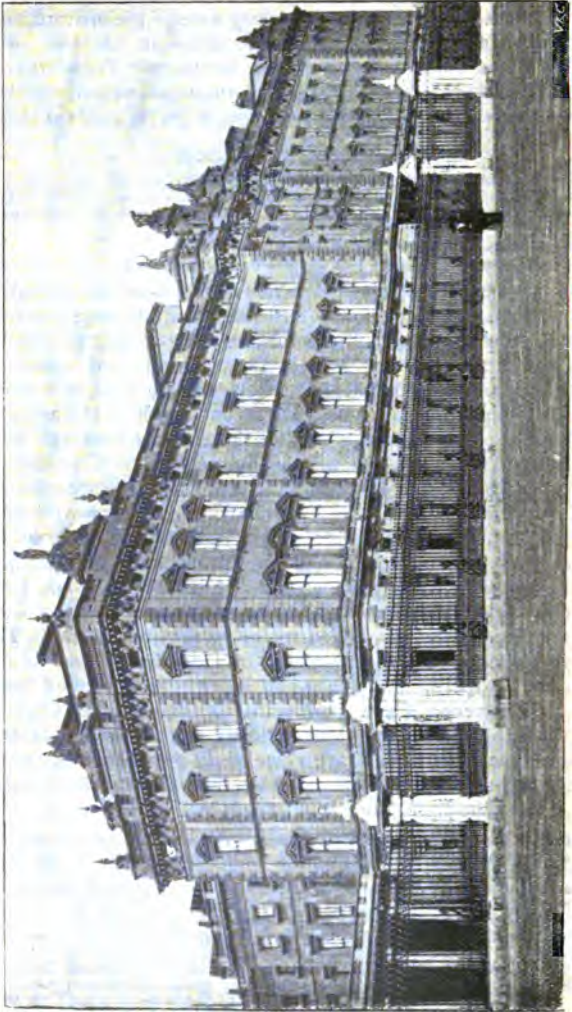
**Cab Fares:** From Broad Street, Fenchurch Street, or Liverpool Street stations—2/-. From Cannon Street, Euston, Holborn Viaduct, King's Cross, London Bridge, Ludgate Hill, Mansion House, Monument, Paddington, or St. Pancras stations—1/6.

From Charing Cross, Victoria, or Waterloo stations—1/.

**Nearest Railway Stations:** St. James's Park and Victoria.

This large edifice obtained its name from a mansion erected in 1703, by John Sheffield, Duke of Buckingham. George III. purchased it about sixty years afterwards, his large family making St. James's too small for him; and in 1825, his son and successor, George IV., commissioned his favourite architect, Nash, to remove the old building and erect a new palace on the site. It was completed in due course, though not till the close of the reign of its projector. William IV. disliked the new edifice, and, as already stated, made St. James's his residence; and it was not occupied by royalty until 1837, when Queen Victoria chose it as her town house. The east front, the best part of the edifice, which overlooks St. James's Park, was erected in 1846 by Mr. Blore, whose designs were supervised by Prince Albert; it is three hundred and sixty feet long and seventy feet high, and cost £150,000. At the same time, another storey was added to the rest of the palace. The gardens, wherein is a large sheet of ornamental water, and the private chapel of the palace and other edifices, extend backward to Grosvenor Place, northward to Constitution Hill, and southward to Buckingham Palace Road. Court balls, concerts, drawing-rooms, and levées take place here, its rooms being more spacious and more convenient of access than those of St. James's, albeit it lacks the *prestige* of the older palace.

The interior has some very handsome features. The portico opens into a spacious hall, the floor whereof is of variegated marble; it is surrounded by a double row of veined white marble columns, with gilded bases and capitals. The Queen's private apartments are in the northern portion of the palace. The **Grand Staircase**, of white marble, is ably carried out, both as to dimensions and decoration. The **Ball Room** is spacious and splendid. The **Green Drawing Room** is a fine apartment, fifty feet long. The **Throne Room** is sixty-four feet in length, handsomely draped with crimson satin. The arched ceiling is richly emblazoned; and the white marble frieze was designed by Stothard and executed by Baily. The **Picture Gallery**, a hundred and eight feet long, contains a small but choice collection of paintings, chiefly Dutch and Flemish. Among the gems of the collection, are: "A Ship-builder, intent on a design, interrupted by his wife, bringing a letter" (*Rembrandt*) (No. 10), which George IV., when Prince of Wales, bought for £5,000. "*Noli me*



V&C  
[Notting Hill.]

BUCKINGHAM PALACE.

York & Son.]

*tangere*" (41; J. de Decker, a friend of *Rembrandt*, the painter of this picture, composed a sonnet in its praise). "Lady writing a letter" (*Terburg*) (40), and "Card-players" (*de Hooge*) (22)—both *chefs d'œuvre* of the masters, others, by *Cuyp*, *Hooghe Hals*, *Claude Lorraine*, *Maas*, *Metzu*, *Potter*, *Rembrandt*, *Rubens*, *Tenniers*, *Terburg*, *Titian*, *Van der Veld*, *Van Dyck*, *Van Ostade*, *Van Ruysdael*, *Zottany*, &c., are well worth notice; as are also *Sir Joshua Reynolds's* "Death of Dido," "Cymn and Iphigenia," &c., and two of *Wilkie's* pictures. In the **Dining Room**, are some portraits of English sovereigns, many of them by *Gainsborough*; and the walls of one of the adjoining rooms display some of *Lord Leighton's chefs-d'œuvre*. The **Ball Room**, erected in 1856, was designed by *Pennethorne* and decorated by *Grüner*; and the **Chapel**, not far from it, took the place of a conservatory, and was consecrated in 1843. The latter has been the scene of some royal marriages and baptisms. The last of the former was the wedding of Princess Maud of Wales, in July, 1896. Buckingham Palace was the starting-place of the historic procession to St. Paul's on the occasion of Queen Victoria's Diamond Jubilee, 1897. A **Summer House**, in the gardens, and the ceiling of the **Marble Staircase**, are adorned with frescoes.

The **Royal Mews**,\* or **Stables**, and the **Riding House** are situated in BUCKINGHAM PALACE ROAD, to the south of the palace. The former, which cover three and a half acres, were built in 1824. They are entered by a Doric archway, supporting a clock-tower; and are hidden from the gardens by a mound. Here are kept the gilt state coach, with paintings by *Cipriani* (it cost £7,660), about forty other carriages, and the royal stud. *The public are not admitted to view any portion of the Palace; but permission can be obtained to see the Stables, by an application to the Master of the Horse.*

**St. Peter's Church, Pimlico**, next to the Royal Stables, is an old conventicle-like structure, which presents to the street a mean-looking gable-end, surmounted by a bell-turret, of the pepper-box order. The interior is in keeping with the outward appearance. A deep gallery runs round three of its sides; and on the fourth is a square recess, sunk in the wall, and serving as a sanctuary. But the rich decorations on the "high altar," and the cross and that over the principal door (outside), proclaim the fact that its services are of an "advanced" description. This church is noteworthy from the fact that it was the last connected with the Church of England in which the late Cardinal Manning worshipped.

On the south side of the ornamental water, fronting BIRDCAGE WALK (see p. 94), and separated from the palace by BUCKINGHAM GATE, which spans the end of Buckingham Palace Road, are the **Wellington Barracks**, built in 1834, in which a battalion of household troops is always quartered. Attached to them, is the **Guards' Chapel**, erected from the designs of Mr. G. E. Street, between 1877 and 1879. The exterior is Doric in style, with four colossal fluted columns at the front, and the interior is in imitation of Lombard architecture. It is very rich in mosaics (memorials of

\* The name "mews," applied to stables in the West-End of London, is a survival of falconry—the birds being kept in mews, or coops.

departed Guardsmen), those over the chancel arch being the gift of Queen Victoria, "to the glory of God, and the memory of the Guards who have died for their country." Here and there, tattered and torn, are the flags carried or captured at Waterloo and in the course of the Crimean campaign. *The services at 8.0, 10.30, 11.30, and 6.30, are very hearty; but the building is so filled by the soldiers and their friends that, to secure a seat, a stranger must get there early. The chapel is open for inspection on Tuesdays, Thursdays, and Saturdays, from eleven till four.*

And now, crossing the ornamental water by the **Suspension Bridge**, a modern addition rendered necessary by the increasing use of the park, we leave it by **Waterloo Steps**, leading to Waterloo Place, the broad flight we noticed as we entered its gate (*see p. 94*). We stop at their head to examine, and maybe to ascend (*for it contains a spiral staircase by which, in the summer, visitors are permitted to reach the gallery, on payment of sixpence*), the **Column** in memory of the **Duke of York**, the second son of George III., erected at a cost of £30,000, the result of a subscription. It is a hundred and twenty-three feet high, and of Tuscan design; and it is surmounted by a bronze statue of the Duke, by *Westmacott*. Running right and left from the top of the steps, is **Carlton House Terrace**, which has been the home of several distinguished individuals, among others, the late Right Hon. W. E. Gladstone. **Prussia House**, on our left, as we leave the column (and therefore to the west), is the official abode of the German ambassador. The southern portion of—

### Waterloo Place

(the wide area which extends from the column, across Pall Mall, to the foot of Regent Street) was for a long time known as Carlton Gardens, because it occupies the site of Carlton House (the memory of which is kept alive by the name, Carlton House Terrace), built by Lord Carlton in 1709, and successively the residence of Frederick, Prince of Wales, the father of George III., and of George IV., when Prince of Wales.

Waterloo Place rivals Trafalgar Square in the number of its monuments to England's heroes. Right in front of us (in the centre of the southern portion of the place) is *Boehm's Equestrian Statue of Lord Napier of Magdala* (who died in 1890); it was unveiled by the Prince of Wales in 1891. On our left, to the east are: **A Statue of Colin Campbell, Lord Clyde**, the conqueror of Lucknow, who died in 1863 (the work of *Marochetti*—it stands on a circular pedestal of granite, at the foot of which is a figure of Britannia, seated on the British lion, and holding a twig of laurel); and *Boehm's Statue of Lord Lawrence*, who died in 1879, the Governor

of the Punjab during the Mutiny, and afterwards (1864-9) Viceroy of India. Facing this, standing on a pedestal of bright-coloured granite is another monument by *Boehm*, a **Statue of Field-Marshal Sir John Burgoyne**, who died in 1871; and opposite that of Lord Clyde, stands *Noble's Statue of Sir John Franklin*. This was erected by Parliament, to quote its inscription, "to the great Arctic navigator and his brave companions, who sacrificed their lives in completing the discovery of the North-West Passage, A.D. 1847-48." The bronze relief on the front of the pedestal is a representation of the burial of the remains of the expedition, and the names of the crews of the *Erebus* and *Terror*, the ships commanded by Franklin on this occasion, are inscribed on the sides of the monument. All these statues are in bronze.

The centre of the northern half of Waterloo Place is occupied by the **Crimean Monument**, a beautiful group of statuary, commemorative of the soldiers belonging to the regiments of Guards who fell in the Crimean War. Executed by *Bell*, it consists of a figure of Victory, holding in each hand wreaths of laurel. At the base, on the Pall Mall front, are life-sized figures of three Guardsmen; at the back, are guns from Sebastopol; and on the sides, are engraved the words, "Alma," "Inkerman," and "Sebastopol."

\* \* \* \* \*

We are now in the very heart of "Club-land," a region which has no parallel in any other part of the civilised world.

### Pall Mall.

[Map L. : M 12, I. 12-13.]

**Cab Fares :** From Broad Street, Cannon Street, Fenchurch Street, King's Cross, Liverpool Street, London Bridge, Mansion House, Paddington, or St. Pancras stations—1/6.

From Charing Cross, Euston, Holborn Viaduct, Ludgate Hill, Victoria, or Waterloo stations—1/-.

**Nearest Railway Stations :** Charing Cross and St. James's Park.

The name is a survival of the game played in St. James's Park by Charles II. and his merry associates. It is a short street, as streets go in London; but it is an important one. Running from the foot of the Haymarket (*see pp. 76-7*) to St. James's Palace, it contains not only the official palace of the English sovereign and the town houses of her two eldest sons, but many abodes of the rich and titled and the centres of much of the political activity of our land. We reach it not far from its eastern end. Close to, at the right hand corner of Waterloo Place, is the **United Service Club**, built in 1828, from the designs of *Nash*. It has a Roman Doric portico, with columns of the Corinthian order, supporting a massive pediment. Its members are connected with the military and naval services,

which apparently have a large number of "clubable" representatives, for at the opposite side of the street, at the corner of George Street, is the **Army and Navy Club**, and at the corner of Charles Street and Regent Street (a few yards from Pall Mall), is the **Junior United Service Club**. The former club occupies a very handsome building in the Venetian style, the Palazzo Cornaro and the Library of St. Mark's having furnished models.

At the north-western corner of Waterloo Place, is the **Athenæum Club**, the members of which are mostly distinguished in literature and science, either as authors or patrons of literature. There is an extensive and valuable library, in addition to the ordinary features of a first-rate club. The building, which was completed in 1829 and cost nearly £35,000, was designed by *Decimus Burton*. On its principal front, is a frieze, reproduced from the fragments of the frieze of the Parthenon at Athens, now at the British Museum; and over the portico, is a large figure of Minerva, by *Bailey*.

The **Travellers' Club** adjoins the Athenæum. It is Italian in style, and was built in 1832, from designs by *Barry*, the architect of the Houses of Parliament. The club was originated, in 1819, by Lord Castlereagh, and its members must be gentlemen who have travelled at least a thousand miles in a direct line from London.

*Barry* was also the designer of the **Reform Club**, which we next reach, a very successful reproduction of the Italian palazzo. The club was established by Liberal members of Parliament at the time of the Reform agitation; hence its name. Its present home was completed in 1839. The great hall, with its surrounding galleries, is justly considered one of the best imitations of Italian work; and its exterior, though simple, is worthy of the street it faces.

Just beyond the Reform Club, is the rival palace of the other great political party, the **Carlton Club**. The club is the resort of most of the "blue blood" of the kingdom; and, as befits its character, is housed in a superb edifice. This was originally built in the Grecian style, from the designs of *Sir R. Smirke*, but nearly reconstructed in 1847 by his brother, *Sydney*, who adopted the Italian style. The façade, a hundred and thirty feet long, is to a considerable extent an imitation of the library of St. Mark, at Venice. It is ornamented by a double range of pillars, of polished Peterhead granite, which have a very striking effect. We must look across the road for the **Junior Carlton Club**, built in 1869 for the accommodation of gentlemen, attached to the Conservative party, who could not belong to the older club.

The **Marlborough Club**, of a social character, is small and very select, some of the Princes being members of it.

On the south side of Pall Mall, beyond the Carlton Club, is the

**War Office**, formerly the residence of the Duke of Cumberland, brother of George III. In the quadrangle, is a bronze **Statue**, by *Foley*, of **Lord Herbert of Lea**, better known as Mr. Sydney Herbert, Secretary of State for War, who died in 1861. The offices of the **Commander-in-chief** adjoin it; and a little further on, on the same side of the street, is the **Oxford and Cambridge Club**, the members of which are, as its name implies, men who have studied at one of those great universities. The **Guards' Club**, coming next in order, is unpretending in appearance. **Marlborough House** (see pp. 94-5) has an entrance to Pall Mall.

We have already visited St. James's Palace and the neighbouring royal residences, and Stafford House and its art treasures, and with them we exhaust the features of Pall Mall; but before leaving it, it would be well to note that the **French Gallery**, where there are frequently exhibitions of very choice pictures, is on the south side of the road, three doors from the United Service Club. In this street, and those running out of it, are several handsome banks and insurance offices, and the head-quarters of some of those beneficent and charitable institutions and religious societies which are the glory of our land.

### St. James's Street

[Map I. : L-M 12],

which connects Pall Mall, opposite St. James's Palace, with Piccadilly, contains most of the older clubs. Strolling up this famous street, we first notice, at No. 86, on our right, the **Thatched House Club** (a modern one—it only dates from 1865), the members of which belong to the Civil Service. A few doors further on, at the corner of Little St. James's Street, which runs for a short distance to the west, is the **Conservative Club**, founded in 1834. The building, erected in 1849 on the site of the "Old Thatched House Tavern," is in the Palladian style of architecture, from the designs of *Sydney Smirke* and *George Basavi*. In the interior, are fine encaustic paintings by *Sang*. **Arthur's Club**, a little further on, was established in 1765, but its present house dates from 1811; and nearly opposite, at the corner of King Street, by which presently we shall make our way to St. James's Square, is the **Junior Army and Navy Club**, founded in 1869, as an overflow from the other clubs in which the members of "the services" meet.

Some few doors further, at the corner of YORK PLACE, on the left-hand side of the road, is one of the famous old clubs, **Brooks's**. It was established in 1764, under the auspices of Fox and other leading Whig politicians. It was not, like the modern clubs, a joint-stock undertaking, but proprietary—in fact, a tavern of a high



class. The first owner was Almack (who established the celebrated rooms in King Street); and then came Brookes, whose name it bears.

At 63, at the one corner of **BLUE BALL YARD**, is the **Royal Societies Club**. At 64, at the other corner, we find the **Cocoa Tree Club**, a social association, established in 1746.

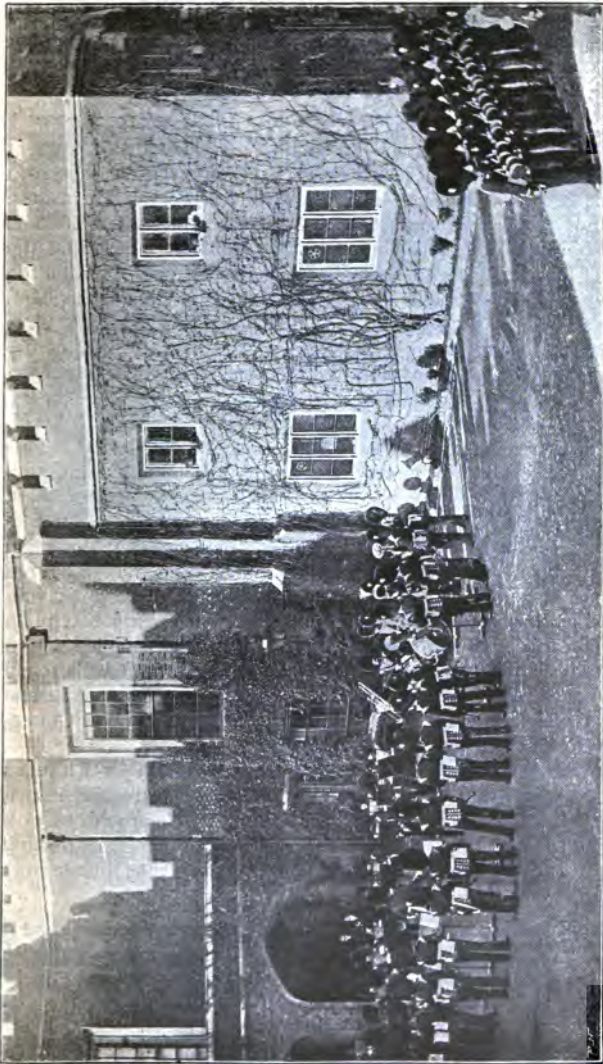
Seven doors further up, is the **New University Club**, established in 1863, its premises extending backward to **ARLINGTON STREET**, in which is the town residence of the Marquis of Salisbury; and nearly at the top of the street, the "local habitation" of the **Devonshire Club**, commenced in 1875, for the accommodation of gentlemen belonging to the Liberal party. We are now near **PICCADILLY**—a street down which we propose riding to-morrow, and crossing St. James's Street, we see the front door of **White's Club**, first opened in 1730, for years a favourite resort of Tory politicians, and, as the eighteenth century reached its end, famous for gambling. It is now a sedate non-political club.

**JERMYN STREET**, just below White's, named after Henry Jermyn, Earl of St. Albans, connects St. James's Street with the Haymarket, crossing Regent Street, on its way. In it, are the offices of the **Geological Survey**, the **Museum of Practical Geology**, and the **School of Mines** (all three under the same roof), and the head-quarters of the **Royal Society for the Prevention of Cruelty to Animals**. This street is noted for its good hotels and fashionable lodging-houses, as well as for its Turkish baths, the **Hammam**. **BURY STREET**, running from it southward to King Street, was the residence, at different dates, of Tom Moore, Crabbe, Daniel O'Connell, Steele, and Swift.

The **Museum of Practical Geology** contains a fine collection of mineral specimens, marbles, statues, mosaics, models of mining machinery and appliances, various processes in metal fusing, &c., together with maps and many other illustrations of geology and its collaterals. Lectures are given here in a well-fitted and commodious theatre. *The museum is open gratuitously from ten to four, except on Fridays.*

**Boodle's Club**, at 28, St. James's Street, at first named the "Savoir Vivre," or "Know-how-to-live," Club, founded in 1762, was a great resort for *bon vivants*, who ate, drank, grumbled, and betted to their hearts' content. It is now chiefly frequented by country gentlemen, and has a reputation for sociability and comfort.

**KING STREET**, the next turning eastward, contains **St. James's Theatre** (Mr. George Alexander's), originally built in 1835 and almost entirely reconstructed in 1899. Much additional space has been gained by abolishing all but two of the boxes. In King Street also are **Willis's Rooms**, known in connection with balls, concerts, and public dinners, and when entitled Almack's, the resort of the most exclusive fashionable society, to be admitted to which was



*Symmons & Co.,*

CHANGING GUARD AT ST. JAMES'S PALACE.

*See P. 95*

*[23, Bowyerie St., E. C.]*

a joy indeed to the *parvenu* \* ; **Christie and Manson's Auction Rooms**, where the great sales of works of art and *bric-à-brac* take place ; and the **Orleans Club**, founded in 1877. This street leads us into—

### St. James's Square

[Map I. : L-M 12],

which was built in 1700 ; it contains an equestrian **Statue of William III.**, by *Bacon*, erected in 1717. George III. was born in this square, which, crowded as it is with aristocratic mansions, demands the first honour among the squares of London. The Duke of Norfolk, the Duke of Cleveland, the Marquis of Bristol, the Earl of Rosebery, the Earl of Falmouth, the Earl of Derby, and the Bishops of London and Winchester have their town mansions here. At its south-west corner, is a portion of the **Army and Navy Club**, a large part of the south side being occupied by the rear of the **Junior Carlton Club**. The **East India United Service**, the **Windham**, and the **Portland Clubs** have also their "local habitations" in the square. The **London Library** was totally reconstructed in 1898, and an addition made on the north side at a cost of about £17,000. This well-known institution is simply invaluable to literary men, and, indeed, to all lovers of good books. There are at present about 180,000 volumes on the shelves, but additions are made at the rate of 5,000 a year. Each member of the library pays a subscription of £3 a year, and if residing in London is entitled to take ten volumes at a time, and retain them two months, the country subscribers being entitled to fifteen volumes. An extra subscription of £1 yearly gives the subscriber the right to be supplied within three days with any new book, provided the committee have already added one copy to the library. The rooms of the celebrated **Kennel Club**, to which dog-fanciers owe so much, are to be found in **CLEVELAND ROW**, which runs out of the square.

We can reach Regent Street and the Haymarket by **CHARLES STREET**, which runs eastward from St. James's Square, and return to **CHARING CROSS**, our starting-point, either by that route, by proceeding to **PALL MALL** and retracing our steps thither, or by making our way to **PICCADILLY**, *viâ* **YORK STREET** (which runs thither from the north side of the square).

\* The portraits of the members of the celebrated **Dilettante Society**, who met at the old Thatched House Tavern and dined together on Sunday evenings, may yet be seen in Willis's Rooms, whither they were removed when the tavern was pulled down (*see* p. 103), since which time the society meets occasionally there. *Reynolds*, who was himself a member of the club, painted three of the portraits.



York & Son.]

[Notting Hill.

THE IMPERIAL INSTITUTE.

### EXCURSION III.

#### CHARING CROSS TO KENSINGTON.

**T**O-DAY, we shall make acquaintance with Piccadilly and its aristocratic surroundings, with Hyde Park and Kensington Gardens, and see all there is to be seen in a hasty visit of Kensington Palace, the birthplace of Queen Victoria, the South Kensington and Natural History Museums, the Albert Hall, the Imperial Institute, and the many other institutions in the neighbourhood. We must take one of the 'buses plying between Charing Cross and Kensington. In a year or two it will be possible to proceed from Piccadilly Circus to the South Kensington District Station by a deep-level electric railway. The line will be two miles in length, and there will be intermediate stations at Bond

Street, Hyde Park Corner, Knightsbridge Road Corner, and the Oratory. The line will connect at Piccadilly Circus with the Waterloo and Baker Street line, thus tapping the Metropolitan Railway, with its Harrow and other extensions, as well as the London and South-Western. It will also connect with the Charing Cross, Euston, and Hampstead Railway, when that is completed.

Driving along COCKSPUR STREET and the southern portion of REGENT STREET, we soon reach PICCADILLY CIRCUS, already visited in our First Excursion. Then we turn westward along—

### Piccadilly.

[Map I. : M 11-12, L 12.]

**Cab Fares :** From Broad Street or Liverpool Street stations, 2/-.

From Cannon Street, Fenchurch Street, King's Cross, London Bridge, Mansion House, or St. Pancras stations, 1/6.

From Charing Cross, Euston, Holborn Viaduct, Ludgate Hill, Paddington, Victoria, or Waterloo Stations, 1/-.

**Nearest Railway Stations :** Charing Cross and St. James's Park.

The Circus is an **Omnibus Centre**, from which any part of London may be reached by the expenditure of a few pence. The **Railway Stations** at Baker Street, Portland Road and Charing Cross are connected with Piccadilly Circus by railway omnibuses—the Metropolitan, distinguished by the large umbrella over the "box seat"; the District, by the sun-dial.

Piccadilly, one of the most noted streets in London, is nearly a mile long and, in one respect, is the most attractive thoroughfare in London, for, in its western portion, it skirts the Green Park. The footway on that side is lined with trees; and, the situation being elevated, a charming view is commanded over the park. The roadway is broad, the shops handsome, and some of the most aristocratic mansions in the metropolis abut on it. There are a number of much-frequented restaurants and tea-rooms at the commencement of the street. We see, on the right, one of the entrances to **St. James's Hall**, which we hope to visit to-morrow during our walk up Regent Street; and on the other side of the way, is the **Museum of Practical Geology and School of Mines**, the entrance to which is (as we noted yesterday—see p. 104) in Jermyn Street. Then we pass **St. James's Church**, which was built in 1644. The exterior has nothing worthy of note, save the tower and spire, a hundred and fifty feet high; but the interior, divided into a nave and aisles by beautiful Corinthian columns, ranks among Sir Christopher Wren's best works, and Grinling Gibbons' carvings on the font and in the chancel are excellent. The font, of white marble, is nearly five feet high, and its basin is six feet round.

Six doors further west, is the gallery of the **Institute of Painters in Oil Colours**; and adjoining it, that of the **Royal Institute of**

**Painters in Water Colours.** In the latter, two exhibitions (*admission, one shilling*) are held annually. On the ground floor, is the **Prince's Hall Restaurant**.

SACKVILLE STREET, on the other side of the way, noted for its hatters and tailors, leads to Vigo Street (which *see*); and the **Albany**, the next turning westward, was once the residence of the first Lord Melbourne, and then of the Duke of York and Albany; but it has been, for a long time, divided into suites of chambers. These have been occupied by many eminent men, among them Byron, Canning, Matthew (Monk) Lewis, Bulwer Lytton, and Macaulay. At its head, is SAVILE ROW and the head-quarters of the **Royal Geographical Society**. Adjoining the Albany, is—

### Burlington House,

in which the Royal Academy of Arts and several learned societies find a home. In its spacious rooms are the libraries and meeting-places of the Royal Society, the Royal Astronomical Society, the Society of Antiquaries, and the Geological, Chemical, and Linnæan Societies. The original Burlington House was erected by Richard Boyle, Earl of Burlington, aided by Kemp, the landscape gardener. The house and grounds were purchased by Government in 1854 for £140,000. and an additional storey erected.

The **Royal Society** was commenced in 1660 and incorporated by Charles II. in 1663, the first number of its "Philosophical Transactions" being published in 1665. It is thus the oldest, as well as the most important, of the learned societies. It was established at Gresham House, in Bishopsgate Street, and its first premises were in Crane Court, Fleet Street. It removed to Somerset House in 1780, and to its present home in 1857. On the shelves of its library, there are about fifty thousand books and five thousand manuscripts; and its rooms contain some fine portraits—notably those of Halley (*Thomas Murray*), Sir Isaac Newton (*Yervas*), Pepys and Sir Hans Sloane (*Kneller*); and Martin Folkes (*Hogarth*). There are likewise several busts of distinguished fellows of past ages, and other interesting objects, such as a telescope, once the property of Newton, the original model of Davy's safety lamp, and so forth. *Admission by order of a Fellow.*

The **Geological Society**, established in 1807 and incorporated in 1825, possesses an interesting museum and a library, *which may be visited between ten and five o'clock any day, by introduction from a member.*

The object of the **Chemical Society** is "the promotion of chemistry and of those branches of science connected with it."

The **Society of Antiquaries** was established in 1707, and, like the Royal Society, at one time held its meetings at Somerset House. It removed to Burlington House in 1874. *Admission can be obtained on written application to the secretary.*

The **Royal Astronomical Society** was founded in 1820; and the **Linnæan Society** (established for the promotion of the study of botany and zoology) in 1788. The library of the last named, which includes the books, &c., belonging to the celebrated Swedish naturalist, Linnæus, from whom the society took its name, was removed to Burlington House, from Soho Square, in 1856.

### The Royal Academy of Arts

occupies the northern portion of Burlington House, separated by a courtyard from the rooms occupied by the other learned societies.

It was built from the plans of *Sydney Smirke*, and is in the Renaissance style of architecture, in keeping with the design of the rest of the buildings. On its *façade* are statuettes of *Phidias*, *Leonardo da Vinci*, *Michael Angelo*, *Raffaelle*, *Titian*, *William of Wykeham*, *Wren*, and *Flaxman*. The Royal Academy, which was established in 1760, occupied a portion of the National Gallery from its erection in 1838 till 1868-9, when it removed to its present spacious and handsome apartments. The annual exhibition of pictures by living artists instituted by this celebrated society—commencing in May and continuing to the end of July—is among the chief features of the London season. There is, also, a Winter Exhibition of Old Masters. *Admission to either exhibition, one shilling; catalogues, one shilling. Admission to the lecture rooms, schools of art, &c., may be gained by application to the keeper.*

Three **Galleries**, above the exhibition rooms, *are open daily—free—from eleven till four.* They contain, besides the paintings presented to the Academy by fellows on their election, the **Gibson Collection of Sculptures** and some valuable specimens of early Masters. Among the latter, the gems are: "Mary, with Jesus and St. John" (*Michael Angelo*); "Madonna and the Holy Child and St. Anna" (cartoon by *Leonardo da Vinci*); the copy of *Leonardo's* "Last Supper" (by *Marcio d'Oggiono*), which in its time formed the original of *Morghen's* well-known engraving, &c. The **Library** is on the first floor.

Behind the Royal Academy, and occupying the northern part of the gardens of the old mansion, are the former headquarters of the University of London, a fine building in the Italian style, designed by *Pennethorne*, the principal front of which is two hundred and thirty feet long. Above the portico, are figures of *Milton*, *Newton*, *Harvey*, and *Bentham*, by *Durham*; upon the entablature, *Plato*, *Archimedes*, and *Justinian*, by *Woodington*, and *Cicero*, *Galen*, and *Aristotle*, by *Westmacott*; on the western wing, *Locke*, *Bacon*, and *Adam Smith*, by *Theed*, and *Hume*, *Hunter*, and *Davy*, by *Noble*; on the eastern wing, *Galileo*, *Laplace*, and *Goethe*, by *Wyon*, and *Cuvier*, *Leibnitz*, and *Linnæus*, by *Macdowell*. In the interior, are a splendid saloon for meetings, and various examination and other rooms. The University removed to the Imperial Institute early in 1900.

**Burlington Arcade**, on the western side of Burlington House, is a long covered avenue, lined with shops, and a very favourite resort. Nearly opposite to it, is the **Egyptian Hall**, with large figures at the entrance, and well known for its magical entertainments.

The next street on the right-hand side of Piccadilly is **OLD BOND STREET**, which, with *Albemarle* and some adjacent streets, was built by *Sir Thomas Bond*, who had purchased *Clarendon House* and grounds, the property of the famous *Lord Chancellor* of

that name, and author of the *History of the Rebellion*. Before Regent Street existed, Bond Street was the most fashionable street in London, the resort of the "bucks" of the day. Its Piccadilly end is known as "Old," and its extension to Oxford Street as "New" Bond Street. At No. 41, Old Bond Street, Laurence Sterne died, and for a time Lord Nelson lived at 141. The **Grosvenor Club**, 135, New Bond Street, was erected by Sir Coutts Lindsay, as a picture gallery, at a cost of £100,000; it was turned to its present use in 1892. **Messrs. Agnew's New Art Gallery**, at No. 39B, contains an exhibition of paintings, *open daily from ten to six—admission, one shilling*. Old and New Bond Streets have for generations been noted for the jewellery and other costly articles sold in their shops. The **Royal Arcade**—like Burlington and the Lowther Arcades, a perpetual fancy fair—connects Old Bond Street and Albemarle Street.

At No. 21, ALBEMARLE STREET, so named from the second Duke of Albemarle, son of General Monk, is the **Royal Institution of Great Britain**, founded in 1799 by Count Rumford, Sir Joseph Banks, and others. It was connected, more or less intimately, with the scientific researches and lectures of Humphrey Davy, Faraday, Tyndall, and other eminent men; and was the "mother" of many literary and scientific and kindred societies. The Centenary of the Institute was celebrated in June, 1899. The **Royal Asiatic Society** was founded in 1823, in order to promote the knowledge of Asiatic literature; and *its library is open from eleven to four daily—on Saturdays, from eleven till two o'clock*. Several other learned societies hold their meetings in its rooms. No. 20, next door to the Royal Institute, at one time the residence of the Earl of Albemarle, was presented by Mr. Lodwig Mod to the Royal Institute and transformed into the **Davy-Faraday Laboratory**. It was opened by the then Prince of Wales in December, 1896.

We pass, in succession, the southern ends of DOVER STREET, BERKELEY STREET, and STRATTON STREET. The two last named—(between which, and facing Piccadilly, is **Devonshire House**, the town residence of the Duke of Devonshire, nearly concealed by a high brick wall)—were named after John Berkeley of Stratton, lord-lieutenant of Ireland in the time of Charles II. At the corner of Stratton Street, is the residence of the Baroness Burdett Coutts, a name honoured throughout Great Britain; and next door to it is an old-fashioned house, with a balcony and verandah, where, in his days of hot Radicalism, lived her father, Sir Francis Burdett. Thence he was taken to the Tower on the 6th of April, 1810.

Berkeley Street leads to the fashionable BERKELEY SQUARE, noted for its plane trees; it reminds us of Thackeray's "James, of Barkley Square." **Lansdowne House**, in the square, the mansion of the Marquis of Lansdowne, is interesting from the fact that,



while living here as librarian to Lord Shelburne, Priestley discovered the existence of oxygen. Scattered about the house are some valuable pictures and other works of art, as well as an extensive collection of Roman sculptures, most of which were discovered by Gavin Hamilton, at Hadrian's Villa. *Admission can only be obtained by introduction to the Marquis.* In JOHN STREET, which leaves Berkeley Square at its north-western corner, is **Berkeley Chapel**, erected in 1750, in the unpretentious style of architecture then in vogue. In 1874, its interior was remodelled; and in 1894, one of the windows was filled with stained glass, in memory of the late Duke of Clarence. In DAVIES STREET, adjoining the square, is **St. Anselm's Church**, a handsome edifice, in the Byzantine style, built of yellow bricks with red-brick and stone dressings; the interior is composed of blue Robin Hood stone. The Church was consecrated in 1896. It has a notable chancel rail, composed of green Irish marble, and other interesting features.

From Stratton Street, westward, the railings of the **Green Park** bound the south (left-hand) side of the street, the windows of the houses on the opposite side commanding a charming view over the parks, with the towers of Westminster Abbey and of the Houses of Parliament, in the distance. BOLTON and CLARGES STREET come next, the former named after the Duke of Bolton, and the latter after "Nan Clarges," whose father was a blacksmith and mother a barber in Drury Lane, and who married General Monk and became Duchess of Albemarle. At the west corner of the first named of these two streets, facing Piccadilly, stands **Bath House**, the residence of Mr. Julius Wernher, the South African millionaire.

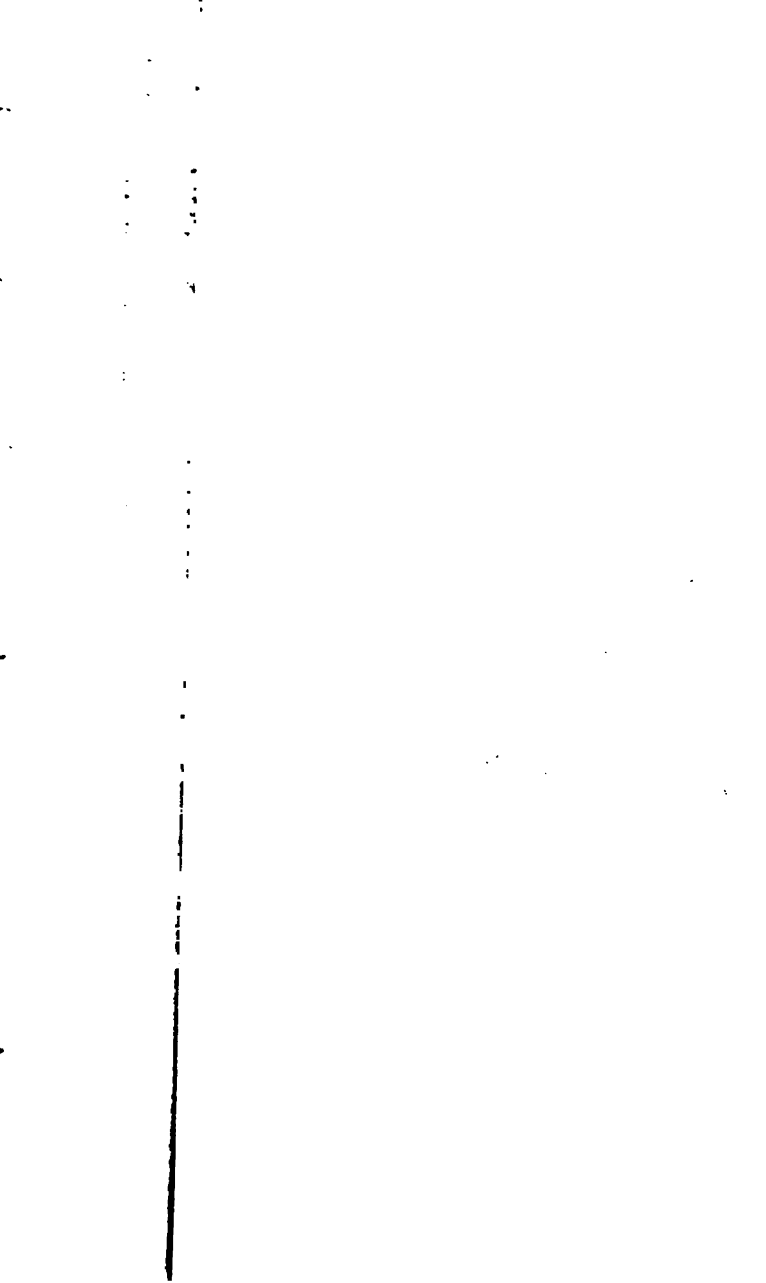
HALF MOON STREET, which derived its name from a now non-existent hotel—in its day, of considerable repute—leads directly into CURZON STREET, and an old-fashioned, very "blue-blooded," and reverently regarded district, generally known as—

### May Fair.

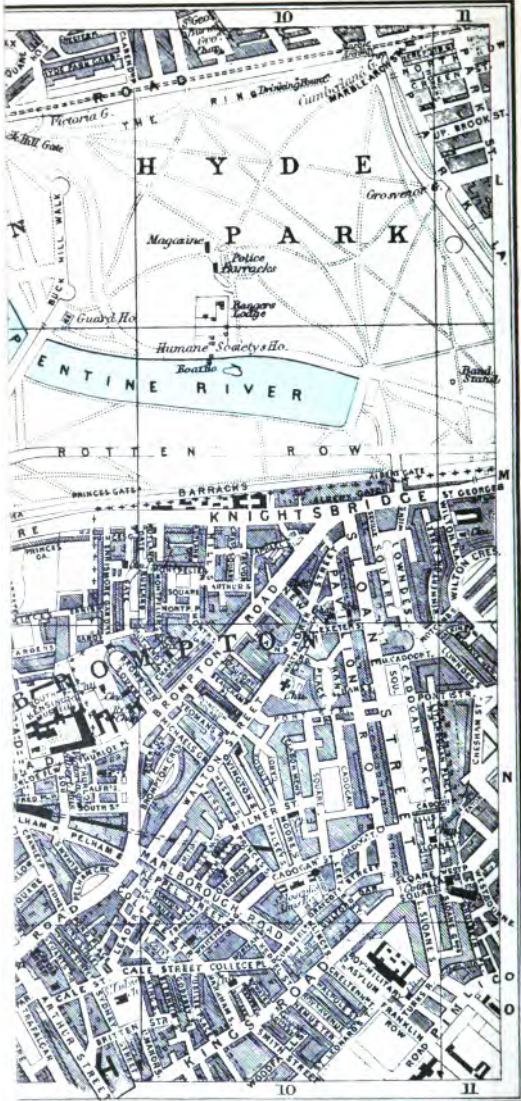
[*Map I., L 11; Map IV., 9 10-11.*]

The visitor may look in vain for the name at street corners or in the "Directory," for the district has no parochial or other official recognition. The origin of the name is described, and some interesting particulars of the place detailed in Emerson's *London: How the Great City Grew*:—

"Between Berkeley Street and Park Lane, to the north of Piccadilly, was a large open space, described by Pennant as being 'covered with dunghills and all sorts of obscenity.' James II. granted permission for a fair to be held there, to begin on the first of May and to last fifteen days. This became a scene of the most fearful debauchery, and was suppressed in 1708, but revived some years afterwards, and was not finally suppressed till towards the end of the last century. In the course of time, May Fair, as the place was then called, became one of the most fashionable districts in London, and is even now a select quarter



Section II.



for the more retired portion of the aristocracy. But the evil reputation of the old fair long clung to it. Even when Curzon Street was built, Dr. Keith's chapel was renowned for marriages at a minute's notice, the West-End parson being as unscrupulous as his brethren of the Fleet. Hasty beauties and eager swains were here tied together with the utmost celerity; and it is said that no fewer than six thousand of these hasty marriages were celebrated in one year. The beautiful Miss Chudleigh was wedded in this fashion to the Duke of Kingston; and the still more beautiful Miss Gunning, the youngest of the lovely sisterhood who turned the heads of young Englishmen a hundred years ago, came hither with the Duke of Hamilton, half-an-hour after midnight, and was married with a bed-curtain ring."

In this district, are Grosvenor Square [*Map I. : L II*] and Berkeley Square and perhaps Portman Square (to the north of Oxford Street), may be included in it. Many of the mansions hereabouts have their fronts ornamented by charming specimens of the iron-worker's art, and the extinguishers of the torches in vogue before the era of gas and electric lighting, still linger at their doors. Some of the houses are of almost world-wide fame. In **Grosvenor House**, UPPER GROSVENOR STREET, the mansion of the Duke of Westminster, is a well-known collection of pictures, *thrown open to the public daily, from May to July, on the production of tickets, to be obtained, free of charge, on written application to his Grace's secretary.* The famous Blue Stocking Club, of the closing years of the eighteenth century, met at Mrs. Montagu's, in the north-west corner of PORTMAN SQUARE. Horace Walpole died at No. 11, and Lord Clive (by his own hand), at No. 45, Berkeley Square. It was in **Chesterfield House**, SOUTH AUDLEY STREET, that the famous "Chesterfield Letters" were penned; and No. 25, BROOK STREET, has on its front a tablet, informing "all whom it may concern" that Handel, the musician, once lived there. In Brook Street also is the famous **Claridge's Hotel**, recently rebuilt in sumptuous style. South Audley Street contains a **Public Library**, housed in an attractive edifice of terra-cotta.

PARK LANE, which connects Piccadilly and Oxford Street, running for the entire distance along the eastern margin of Hyde Park, has two outlets into Piccadilly, the most westerly being known as HAMILTON PLACE, at No. 4 of which, the residence of the Earl of Northbrook, is a noted collection of pictures—the nucleus of which was the celebrated Baring Gallery. Park Lane is wholly composed of aristocratic mansions, all of them more or less interesting and historical. **Dudley House** (at one time the town-house of the Earl of Dudley, now the residence of the South African millionaire, Mr. Joseph Benjamin Robinson) and **Dorchester House** (that of Capt. G. L. Holford) contain notable collections of pictures. *Permission to view both is granted during the spring and summer months, on written application to the private secretaries of the owners.* A melancholy interest is attached to the ambitious mansion erected by the late Mr. Barney Barnato, but never occupied by him. It is now the property of Sir E. A. Sassoon. **Gloucester House**, at the Piccadilly corner of Park Lane, a large and unattractive building, is the residence of the Duke of Cambridge. It was the residence of the famous Earl of Elgin.

Beyond Hamilton Place, are three or four large mansions, and then we reach **Apsley House**, the residence of the Duke of Wellington, presented to the Great Duke by the nation in 1820, as one of the rewards for his splendid services. The house was built, in 1785, for Lord Chancellor the Earl of Bathurst. The Waterloo banquets, in memory of the great battle, were held here every anniversary until the death of the Duke in 1852. The house contains, amongst its art treasures, a great many portraits and statues of historical interest, several of them gifts from royal and celebrated persons; but *it is difficult to gain admission, which is restricted to those who can obtain an introduction to his Grace.* The mansion of the notorious "Old Q." (the Duke of Queensberry) is now divided into two houses; and near it is Thornycroft's splendid **Fountain**, erected in 1875, and beautified by **Statues of Milton, Chaucer, and Shakespeare.** One of the two houses referred to is celebrated as being that in which Byron wrote his "Siege of Paris" and "Parisina," whence his lady fled from him, carrying with her her baby girl. In HAMILTON GARDENS, behind Apsley House, is Mr. Belt's **Statue of Lord Byron**, the result of public subscription. It was uncovered by Lord Houghton on the 24th of May, 1880.

We have now reached the end of Piccadilly, at **Hyde Park Corner**, and here we would leave our 'bus to take a stroll in Hyde Park. But before doing so, it would be well to note that the district through which we have travelled contains some of the best hotels in the metropolis. The **White Horse Cellar**, in Piccadilly (also known as *Hatchell's*), was famous, of old, as the starting-place of the mail-coaches; and from it and from Northumberland Avenue coaches, with noteworthy teams and often with aristocratic drivers, now set out, in summer, for Windsor, Brighton, St. Albans, and other places.

**Piccadilly** is, moreover, to all intents and purposes, a part of "clubland." In the famous street itself, there are a number of notable ones. The **Naval and Military Club** occupies a large mansion, standing back from the line of road, with a small courtyard in front. It is numbered 94; and was formerly known as Cambridge House, because it was the residence of the Duke of Cambridge, the youngest son of George III., who died in it in 1850. Lord and Lady Palmerston afterwards resided in the mansion. At No. 100, is the **Badminton Club**, whose members devote themselves to coaching and other sporting pursuits. **St. James's** and the **Savile Clubs** are next-door neighbours, at 106 and 107; but their characteristics are somewhat different. Hope House (No. 116), at one corner of Dover Street, is the hive of the **Junior Athenæum Club**, an offshoot of the Athenæum, in Pall Mall, whose bees "swarmed" in 1864. At 127, is the **Cavalry Club**, dating from 1890; and at 105, the **Isthmian Club**, established in 1882. The **Junior Constitutional Club** has recently

removed from Regent Street to the western end of Piccadilly, where extensive premises, overlooking the Green Park, have been built for its accommodation; and still further west, a new society club, the **Hyde Park**, has erected for itself an attractive and luxurious home.

There are several clubs of more or less importance located in the streets to the north of Piccadilly. At 47, Clarges Street, is the **Turf Club**, as its name infers, the haunt of racing and hunting men and sportsmen generally. In SAVILE ROW, at No. 17, not far from its northern extremity, where New Burlington Street communicates with Regent Street, is the **Burlington Fine Arts Club**, established in 1866, for the comfort of gentlemen interested in the cultivation of art; and in Bond Street and its neighbourhood are a number of similar institutions. No. 135, Bond Street, is the **Grosvenor**, a social and non-political **Club**, with a membership of about three thousand, although it started on its career so lately as 1883. GRAFTON STREET contains the **New Club**, &c. In ALBEMARLE and DOVER STREETS, which connect Grafton Street with Piccadilly, we find a few more. The **Royal Thames Yacht Club**, of which the King is commodore, has its headquarters at 7, Albemarle Street; and at No. 13 is the **Albemarle** which, formed in 1875, has eight hundred members of both sexes. In Dover Street, we have the **Bath**, at No. 34, and in Hamilton Place, the **Bachelors' Club**, and the **Junior Conservative**, the political complexion which speaks for itself. In GROSVENOR STREET, further north (in which is Grosvenor House, already noted), is the **Alexandra Club**, the membership of which is restricted to "ladies of position."

### Hyde Park Corner.

[Map I. : M 11.]

**Cab Fares** : From Broad Street, Fenchurch Street, Liverpool Street, or London Bridge railway stations—2/-.  
From Cannon Street, Euston, Holborn Viaduct, King's Cross, Ludgate Hill, Mansion House, St. Pancras, or Waterloo railway stations—1/6.  
From Charing Cross, Paddington, or Victoria railway stations—1/-.

**Omnibuses**, as we have seen, run to all parts of London.

**Nearest Railway Stations** : Victoria and Marble Arch.

Hyde Park Corner is a well-known and busy centre, which has latterly undergone a much-needed and therefore very welcome transformation. The traffic was for years greatly congested; and more space has been gained by setting back the lofty triumphal arch beneath which is the entrance to the Green Park. This change has afforded the traveller an opportunity of seeing the fine houses in Grosvenor Place. The arch in question was copied from one in the Forum at Rome. A **Statue of the Great Duke of Wellington** stands in the centre of the enclosure facing Apsley House. It presents an admirable portrait of his Grace; and the details of uniform, horse trappings, &c., are all exactly copied from actual relics

of the Iron Duke. It stands on a pedestal of polished Peterhead granite, with four colossal bronze supporters, one at each corner. They represent private soldiers, in the uniform of the period of Peninsular and Waterloo campaigns, one of each nationality:—Foot Guards; a Highlander (42nd); an Irishman (27th Inniskillings); and a Royal Welsh Fusilier (23rd).

To the left of the arch, is **CONSTITUTION HILL**, a road running to St. James's Park, between the Green Park and the garden wall of Buckingham Palace; and, again to the left of that, is **GROSVENOR PLACE**, a broad road leading to Pimlico, and bounding the back of the palace gardens. At its corner, facing Hyde Park, stands **St. George's Hospital**, founded in 1733. The present very fine building was erected by Mr. Wilkins, R.A., in 1831. A few yards down Grosvenor Place, adjoining the hospital, was **Tattersall's** famous sporting subscription-room and horse repository. Thousands who take an interest in racing were a few years since quite familiar with "doings at the corner," without knowing that Hyde Park Corner was referred to. Tattersall's was removed, in 1865, to new and larger premises in the **BROMPTON ROAD**, a short distance westward. Adjoining it, with the entrance from **KNIGHTSBRIDGE ROAD**, is **Prince's Club**, where many first-class matches at racquets and tennis are played.

Adjoining Apsley House, is the "**Screen**" entrance to Hyde Park, erected in 1826, from the designs of Decimus Burton, at a cost of £171,000. There are three entrances for carriages, and two for pedestrians. The structure is supported by Ionic pillars; and the frieze, representing a triumphal procession, is a reproduction from the Elgin Marbles.

## Hyde Park.

[Map I., M 11; Map II., L-M 9-10-11.]

This spacious and historically interesting park is close upon four hundred acres in extent. It derives its name from the old manor of Hyde, which, in the reign of Henry VIII., became Crown property, and was converted into a deer park. This Charles II. enclosed and planted with trees—some with his own hand; it was greatly improved by King William III., and Queen Caroline, consort of George II., who formed the Serpentine. During the last quarter of a century, it has been made gay by beds of brilliant flowers, particularly on the side adjoining Park Lane. The successive displays of crocuses, tulips, hyacinths, &c., are entitled to rank amongst the most noteworthy sights of London.

Hyde Park is in the "London season" the great resort of royalty, aristocracy, wealth, and fashion, who frequent the well-known **Botten Row** in thousands—

numberless carriages, equestrians, and gaily-dressed loungers thronging this celebrated avenue. Rotten Row is a mile and a half long; its name is supposed to be a corruption of *Route de Roi*, "the king's drive."

In 1895, cyclists received permission to ride in a portion of the park; and since then, another row—which has been christened **Cyclists' Row**—has been added to its attractions. This new row has become the resort of hundreds of wheelmen and wheelwomen, who may be seen every fine morning in two streams, banked by interested on-lookers. When young ladies are followed on their safeties by uniformed attendants, also mounted on wheels, as sometimes happens, their triumph is as great and complete as that of others on horseback in Rotten Row itself.

The **Ladies' Mile**, on the north side of the Serpentine, is the spot at which the Coaching and Four-in-Hand Clubs meet in the summer months.

It has of late years been fashionable for the *elite* of society to attend "**Church Parade**," as it is called, on fine Sundays, in Hyde Park, between morning service and lunch—i.e., from one to two o'clock; and a visit to the park at that hour on "**Ascot Sunday**," when the ladies display their new summer dresses, is quite a treat to many.

Near Apsley House is a large bronze **Statue**, "inscribed by the women of England to **Arthur, Duke of Wellington**, and his brave companions in arms." It is popularly supposed to represent Achilles, but is really a copy of one of the celebrated figures on Monte Cavallo, at Rome. It was modelled by Westmacott; the metal employed was obtained from cannon taken in the Peninsular War and at Waterloo; and it was erected in 1822. Entering the park at this spot, and proceeding northward, by the side of Park Lane, we pass some of the most beautiful **Flower Beds** in the metropolis. This fine thoroughfare is now illuminated by electricity. The northern entrance of Hyde Park is by the **Marble Arch**.

In Hyde Park, close to the Serpentine, we have the **Humane Society's Receiving House**, for the rescue of submerged bathers or skaters. The Humane Society is one of the most valuable institutions in the world. In the park, too, is the **Government Gunpowder Magazine**. The first Crystal Palace, that of 1851, was erected on the south side of the park, opposite Prince's Gate.

The park is now surrounded by iron railings, replacing those that were partly pulled down by an excited mob in 1866, when the authorities endeavoured to prevent a political meeting being held. Since then, such meetings have been permitted, with certain restrictions. The most recent additions to the park, and to Kensington Gardens, adjoining it, have been the erection of some tastefully-conceived **Kiosks**, where newspapers, &c., may be bought.

We leave our visit to Kensington Gardens (really a part of Hyde Park) till we have visited the South Kensington Museum and the handsome edifices in its neighbourhood. To reach these, we again climb to the top of a 'bus. We ride along a broad handsome road, with Hyde Park on the right, and fine shops and hotels, on the left; and soon reach **SLOANE STREET**, leading to Chelsea, and named after Sir Hans Sloane, the physician and antiquary, whose collection formed the nucleus of the British Museum. Opposite Sloane Street,



is a fine entrance to the park, **Albert Gate**, marked by two immense mansions. That on the eastern side was built for Mr. George Hudson, the "railway king," and is now occupied by the French Embassy. It has recently been extended by the demolition of some adjoining shops. Thus Knightsbridge no longer presents the curious spectacle of a church situated between two public-houses, or, as the irreverent used to have it, "a heaven between two hells."

Directly beyond, the road divides, the left-hand branch leading to Brompton and South Kensington, and the right-hand, a narrow and not very attractive road for the first quarter of a mile, to Kensington. The large **Knightsbridge Barracks**, erected some years ago in place of the former inadequate barracks, are on the right, the chief front being towards the park. The name, Knightsbridge, is a corruption of "Neate's Bridge"; it was bestowed on the district as a memorial of the fact that, at this point, the roadway was carried over a narrow and dirty stream, known as the *Neate*. The junction of **KNIGHTSBRIDGE** and **BROMPTON ROADS** was, in June, 1895, adorned by the erection of an equestrian **Statue of Field-Marshal Lord Strathnairn**, of Indian Mutiny fame, designed by *Onslow Ford*; it was "cast from guns, taken in 1858 by the India Field Force and presented by the Government of India."

Our 'bus turns down **BROMPTON ROAD**, along about three-quarters of a mile of which we travel, in order to reach the palatial and artistic suburb, South Kensington. On the right-hand side, the footway is in some parts flanked with trees, and there are good shops and the general aspect of a busy thoroughfare. Brompton itself, a favourite and pleasant place of residence for members of the dramatic and literary professions, does not call for special notice; but the **Church of the Oratory** (to give it its full title—in every day speech, it is simply known as "Brompton Oratory") is worthy of examination. One of the leading London places of worship belonging to the Roman Catholic body, it is in the Italian Renaissance style, of which it is a fine specimen. The lofty marble columns and domed ceiling are the most striking features of its interior. The side chapels, with their richly adorned altars, are particularly noteworthy. The Oratory is famed for its excellent musical services, probably unequalled in London. A little to the west, is a **Statue of Cardinal Newman**, by *Brindley*. It is a full-length figure, in white marble, and stands upon a massive pedestal of stone, four solid pillars supporting a canopy, surmounted by a figure of the Virgin.

And so we gain a group of interesting edifices, to see which was the special object of our excursion to-day. They are—the South

**Kensington Museum**, the site of the Victoria and Albert Museum, the Natural History Museum, the Imperial Institute, the Albert Hall and Memorial, the Royal College of Music, &c. They occupy a site purchased out of the surplus funds (£150,000) arising from the Great Exhibition of 1851.

[Map II., M and N 9.]

The **Omnibus** will set us down at the "Bell and Horns" public-house, a well-known stopping-place.—*Fare from Charing Cross, twopence.*

The **South Kensington Railway Station** is within a few minutes' walk of each of the edifices, a subway running from its platform to a point conveniently near to the three first-named buildings; the subway was originally intended to enable visitors to reach the exhibitions annually held on the spot where the Imperial Institute stands, without crossing the busy streets. Gloucester Road station is a little further off.

**Cab Fares:** From Cannon Street, Fenchurch Street, Liverpool Street, London Bridge, or Moorgate Street railway stations—2/6.

From Euston, Holborn Viaduct, King's Cross, Ludgate Hill, St. Pancras, or Victoria stations—2/-.

From Charing Cross or Paddington stations—1/6.

From Victoria station—1/-.

### The Victoria and Albert Museum,

the foundation stone of which was laid by Queen Victoria on the 17th May, 1899, will occupy the long vacant site adjoining the South Kensington Museum, of which institution it may be considered the completion. The new building, in Renaissance style, from designs by Mr. Aston Webb, will have an imposing frontage to the Cromwell Road, surmounted by towers and cupolas. It is intended that the museum shall afford an effective contrast to its beautiful neighbour, the Natural History Museum. The foundation stone bears the following inscription: "This stone was laid by her Majesty Queen Victoria, Empress of India, on the 17th day of May, 1899, in the 62nd year of her reign, for the completion of the South Kensington Museum, inaugurated by his Royal Highness the Prince Consort, and henceforth to be known as the Victoria and Albert Museum."

### The South Kensington Museum

comprises a series of courts, with glass roofs and galleries, with a central building and a school of science, the latter facing the Exhibition Road. The buildings, in the Renaissance style, with a free use of terra-cotta ornamentation, were chiefly designed by Captain Fowke, of the Royal Engineers. The collection is one of the finest in the world, many very valuable works of art and precious objects having been lent to the Department of Science and Art, under whose care it is placed. The institution now consists of various departments:—

1. The **Museum** proper, a very extensive collection of works of art, or plaster and electrotype reproductions of such works, for the most part belonging to the Museum, but many of them lent to it.

2. The **Picture Gallery**, in the upper portion of the building, a national gallery of British Art.

3. The **Art Library**, located in rooms above the South-West Court, consisting of upwards of seventy thousand volumes on subjects connected with Art and a hundred and ninety thousand drawings, engravings, and photographs, illustrative of architecture, ornament, &c. Books not easily procured in local libraries are lent to provincial schools of art, in order to extend the utility of this library.

4. The **Science and Education Library**, placed in the large court at the end of the South-West Court, and containing more than sixty-four thousand volumes, many of them presented or lent by the various educational publishers. Several standard works on history and general literature are included in the collection.

5. The **National Art Training School**, in which designing, painting, and modelling are taught.

6. The **Royal College of Science**, for the training of teachers and others.

7. The **Indian Section and Science Collections**, on the west side of Exhibition Road.

*The Museum is open daily, except on Good Friday and Christmas Day, free on Mondays, Tuesdays, and Saturdays; and on students' days, Wednesdays, Thursdays, and Fridays, the public are admitted on payment of sixpence each person. The hours on Mondays, Tuesdays, and Saturdays are from ten in the morning till ten at night; on Wednesdays, Thursdays, and Fridays, from ten till four, five, or six p.m., according to the season. The Libraries are open during the same hours as the Museum. On Sundays, the Museum only is open from two in the afternoon till dusk. On students' days, the Reading Room is open to all visitors; on free days, admission is restricted to managers and teachers of schools or ticket-holders. The Exhibition Galleries and Indian Section are open free daily, from ten in the morning till four, five, or six p.m. according to the season. Tickets of admission to the Museum, including the Libraries and Reading Rooms and the Bethnal Green Museum, are issued at the following rates:—Weekly, -/6; monthly, 1/6; quarterly, 3/-; half-yearly, 6/-; yearly, 10/-. Yearly tickets are also issued to any school at 20/-; they admit all the pupils of the school on all students' days. Tickets may be obtained at the Catalogue Sale Stall.*

\* \* \* \* \*

We enter the Museum from the Cromwell Road, beneath a beautiful rood loft, composed of alabaster and coloured marbles—a specimen of Flemish architecture, brought from the cathedral at Bois-le-Duc, North Brabant, and dated 1625. *Stalls for the sale of catalogues, &c., will be found on both sides of the entrance.* In the grounds near the principal entrance, is a sitting **Statue of Sir James Jeejeebhoy**, by *Marochetti*.

The **Architectural Court** is first reached. It is divided by a central corridor, the pillars whereof support a gallery. Each half of the court is a hundred and thirty-five feet long by sixty wide; it is eighty-three feet high; it is devoted to the exhibition of reproductions of famous works, chiefly architectural, most of them of large dimensions. The casts in the right half of the court are mostly from Italian originals, whilst those on the left are from works of art in various countries.

We reach the **South Court**, by descending a flight of steps at the end of the passage between the eastern and western half of the Architectural Court; it is divided in like manner, the pillars of its central passage supporting the Prince Consort's Gallery. The whole of this court—the iron columns, ribs, and girders, even the bolts and rivets—are richly ornamented, chiefly from designs by *Godfrey Sykes*. On its walls, are portraits in mosaic of thirty-five famous painters, sculptors, architects, ceramic artists, and painters on glass; and the lunettes on the upper portions of the north and south walls are filled by *Lord Leighton's* famous fresco paintings—"The Industrial Arts, as applied to War" and "The Industrial Arts, as applied to Peace." The collections in this court consist, for the most part, on the left hand, of gold and silversmiths' work and ivories; and on the right, of oriental objects of art. In the west arcade, note the fine panelling from a room in Sizergh Castle.

In the south-west corner of this court, is the staircase leading to the **Art Library**. On the staircase, are several paintings by *G. F. Watts, R.A.*, and others; and on the walls of the gallery, is a collection of pictures, lent by Mr. Gibson, and others. From this corner of this court, as well as from the western side of the Architectural Court, we reach the **South-West Courts**. One of these contains a sculpture gallery of casts from the antique, and the other, the long one beneath the Art Library, an exhibition of textile fabrics. On the walls are some examples of Flemish tapestries. The subjects represent "The Triumphs," "The Fates," "The Siege of Troy," &c. A staircase on the left of the court leads to a room of the Art Library, where is to

be seen a collection of drawings and sketches. On this staircase, is a photographic coloured representation of the Bayeux tapestry. To the left, is the entrance into the **Science and Education Library**.

The arcades to the east of the South Court form the **Oriental Court**, decorated by the late Mr. Owen Jones. It contains examples of the art workmanship of China and Japan. At its south end, is a beautiful Parisian boudoir of the period of Louis XVI., said to have been originally fitted up by the wife of the Marquis de Serilly, with the assistance of Queen Marie Antoinette, to whom she had been a favourite maid of honour, and to have been completed during a temporary absence of her husband, as a pleasant surprise for him on his return.

The **North Court** is one hundred and seven feet long, one hundred and six wide (exclusive of its cloisters), and thirty-three high. It is not divided like the other two. Its roof is of a single span, without pillars; and around the cornice is a broad band of blue and gold, on which are inscribed passages from the book of Ecclesiasticus. Its decoration is much simpler than that of the South Court; in it are beautiful examples of Italian art workmanship, many of which are incorporated into the building. The **East Arcade** contains a collection of textile, or woollen, fabrics, chiefly ecclesiastical vestments. Here, too, is shown a Venetian bed of the eighteenth century, with hangings and furniture to match, bequeathed to the Museum by Mr. Alexander Barker. The **North Arcade** is devoted to specimens illustrating the art of working on glass; and in the **West Arcade**, is a collection of musical instruments, including, in addition to many old European instruments (some of them of extreme interest—among them a small organ said to have belonged to Martin Luther, and the harpsichord on which Handel played), those used at the present day in China, Japan, Persia, Russia, Upper Egypt, Central Africa, &c.

A door to the north of West Arcade conducts us to the **Refreshment Room Corridor**, which stretches across the quadrangle to the west of the North and South Courts. In its corridors, are some beautiful specimens of ancient and modern stained glass, several examples of sculpture and plaster models for statues by Campbell, Baily, and Earle, and a few examples of old English furniture. A staircase at the west end of the corridor affords access to a gallery in which is a collection of pottery, with a portrait of Sir Henry Cole, in enamelled terra cotta, on the first landing. The **West Corridor**, to the left of the staircase, contains a collection of old furniture and tapestry; and at the end of the corridor is an entrance to the South-West Courts (already noticed), arranged along the south of the quadrangle. The **West School Corridors**, to the right of the staircase, occupy the basement of the building, in which are the Schools of Art, and contain some interesting specimens of English woodwork and carriages; and the **North School Corridors**, running along the north side of the quadrangle, are devoted to the exhibition of Saracenic and Persian work. The pulpit, from a mosque at Cairo, with inlay of ivory, is worthy of special notice. *A turnstile, in the angle between the West and North School Corridors, gives outer communication with the Exhibition Galleries and the Indian Section on the western side of the Exhibition Road.*

At the western corner of the North Court, which we reach at the eastern extremity of the North School Cloisters, is a staircase, lighted by a large stained-glass window, made by Messrs. Lavers and Barraud, from the design of Mr. Reuben Townroe, a pupil of the late Mr. Godfrey Sykes (its design is suggested by the passage in Ecclesiasticus xxxviii., descriptive of trades), leading to the **Picture Galleries** above the North and South Courts. In the two rooms at the top of the staircase, is a collection of pictures, bought under the terms of the Chantrey bequest, and lent by the Royal Academy. Passing through them, we reach the rooms containing the **National Collection of British Water-Colour Drawings**. To the right of the rooms in which this is exhibited, is the **Ceramic, or Pottery, Gallery**, extending over the Refreshment Room Corridor, and communicating, by means of a staircase at its west end, with the school corridors. In this gallery, is a case, containing fine specimens of the extremely rare Henri II. ware. At the southern extremity of the Picture Galleries, are placed the Books, Drawings, and Engravings, bequeathed to the Museum by the Rev. A. Dyce and Mr. John Forster, *the Reading Room attached to which is accessible to the public whenever the Museum is open.*

Leaving the Western Galleries, at the end of the National Collection of Water Colours, we turn to the left along the gallery over the northern side of the South Court, midway along which, is a balcony formed by the "**Cantoria**," or **Singing Gallery**, from Santa Maria Novella, Florence. From it, we get a comprehensive view of the North Court; and over it is a **Medallion Portrait of the Prince Consort**, in mosaic. Immediately behind this, we enter—

The **Prince Consort's Gallery**, supported, as already stated, by the columns which separate the east and west portions of the South Court. In it, are placed, in a single row of cases, many of the most precious possessions of the Museum—an interesting

collection of enamels of the Middle Ages. One—a casket, diapered with several armorial shields—is believed to have been made in England for William or Aymer de Valence, between the years 1200 and 1300. In the next case, is a large shrine, or reliquary, in the form of a Byzantine church, surmounted by a dome. It was bought at the sale of the celebrated Soltikoff collection for £2,142; it is one of the most important existing remains of Rhenish Byzantine Art of the twelfth century. A choice beaker, decorated in "émail de plique à jour," of the fifteenth century, deserves special attention.

In the gallery of the Architectural Court, to the south of the Prince Consort's Gallery, is exhibited a collection of ironwork. Down the centre and in one arcade, are portions of the iron screens from Hampton Court.

The South Gallery of the South Court will conduct us, eastward, to the **East Gallery** of the Museum, in which are the gems of the pictures which it possesses. At the end of it, is a staircase, communicating with the Oriental Courts, on which are hung several paintings of the early Italian and German Schools, selected as affording illustrations of costume. The long gallery to the east of the South Court, contains the **Jones Collection**, "the most important gift," to quote the words of the official Guide to the Museum (*which may be obtained at the entrance, price sixpence*), "the Museum has yet received. Its estimated value equals the entire cost of all art purchases made from the formation of the Museum at Marlborough House to the year 1882. It consists of a collection of furniture, Sèvres and other porcelain, enamelled miniatures by Janet, Petitot, and others, paintings, sculpture, bronzes, &c., and is especially rich in examples of French industrial art of the second half of the eighteenth century." The painters of the English school are hung on the west, and those of foreign schools on the east wall of the gallery; and in the lunettes, over the panels on either wall, are decorative paintings, illustrative of Art studies.

The gallery to the east of the North Court is divided into four rooms, and contains the **British Fine Art Collections**, for the most part the gift of the late Mr. John Sheepshanks, those in the southern of the rooms consisting of finished works, and studies in oils, water-colours, and pencil by the late J. Constable, R.A., presented by the late Miss Isabel Constable and Mr. Sheepshanks.

At the north end of the gallery, is a staircase, leading us down into the North Court; and at the head of that staircase, a door giving access to the **North Gallery**, wherein are hung the celebrated *Raphael Cartoons*, about twelve feet high—drawn with chalk upon strong paper and coloured in distemper, the original designs, executed by Raphael and his scholars in the year 1513, as copies for tapestry work for Pope Leo X. There were originally ten, but three are lost. The tapestries, worked in wool, silk, and gold, were hung in the Sistine Chapel at Rome in the year 1519, the year before Raphael died; they are now in the Vatican. Copies of the three tapestries of which the cartoons are lost are hung on the north wall; and between the cartoons is a series of arabesque pilasters, copied from the loggia of Raphael, in the Vatican. On one side of the door, by which we enter the gallery, is a copy in black chalk, by Casanova, of "The Transfiguration," Raphael's last work, carried in the procession at his funeral. Upon the other side of the door, is a large altar picture, painted by him for a convent at Perugia, lent by the Duke of Castro. At the west end of the gallery, are copies in oil, on a reduced scale, of ten frescoes by Raphael in the Stanze of the Vatican.

And so we conclude our round of the Museum, which we leave by its western door, in Exhibition Road. This we cross in order to visit the **Exhibition Galleries**, on its western side; these form a sort of "overflow museum" from the parent one. Constructed of red brick, in the Italian Renaissance style, with a balustrade and other terra-cotta ornaments, the building, which is two storeys high, extends back to Queen's Gate, and there is a second entrance in the Imperial Institute Road. In it, are arranged cases, containing copies of objects in the Museum and elsewhere, for the most part reproduced by the electrotype process; examples of modern art manufactures of every description, acquired from the Great Exhibition and its successors; a collection of machinery and inventions;

in several rooms, is a collection of objects, illustrative of naval construction ; not far off, is a collection of economic fish culture, bequeathed by the late Frank Buckland.

The **Indian Section** (main entrance on the north side of the Imperial Institute Road) was in 1880 transferred by the India Office to the charge of the Committee of Council on Education. It includes various specimens of the architecture of India ; deities and utensils used in performing religious rites ; figures representing the various trades and scenes of everyday life in India, and the different carriages and conveyances used by the natives ; cotton carpets, woven textile fabrics, Kashmir shawls, embroidery, tapestry, men's and women's garments, turbans, photographs, miniatures, lacquered and inlaid woodwork, pottery, armour, &c. Among the more interesting objects are portions of the tent and the carpet used at the durbar, held at Delhi, on the occasion of the proclamation of Queen Victoria as Empress of India ; and a curious organ, formerly belonging to Tippoo Sahib, representing a tiger devouring a British officer.

### The Natural History Museum,

to the south of the Exhibition Galleries, faces Cromwell Road and extends from Exhibition Road to Queen's Road. Intended as a branch of the British Museum, the Natural History collection—probably, the finest in the world—occupies a noble edifice, designed by Mr. Alfred Waterhouse, and composed principally of terra-cotta, at a cost of £400,000. The style is the earlier Romanesque. The extreme length of the front is 675 feet, and the towers are each 192 feet high. On entering the main portal, the visitor passes under the "monkey arch," so named from the climbing monkeys which form its principal decoration. The great Central Hall is 170 feet long by ninety-seven wide and seventy-two feet high, and contains a most interesting epitome of the whole museum. In the middle are some cases principally illustrating adaptation to environment. Here also are **Statues of Sir Richard Owen, Sir Joseph Banks and Professor Huxley**. The last-named is the work of *Onslow Ford*, and was unveiled by the Prince of Wales in April, 1900. It is of heroic size, and is carved in white Carrara marble. A white marble **Statue of Charles Darwin**, by *Boehm*, is placed at the top of the first flight of stairs, facing the entrance hall of the Museum. Branching out of the central hall, near its southern extremity, are two long galleries, each 278 feet 6 inches long, by fifty wide. These galleries are repeated on the first floor, and (in a modified form) on the second floor.

The building contains the zoological, geological, and botanical

departments of the older museum. An introductory collection (an index or typical museum) is to be seen in the central hall. Birds, corals, shells, star-fish, insects, and fish occupy the ground floor of the west wing, and mammals are exhibited on its first and second floors. The ground floor of the east wing contains the fossil mammalia, fossil reptiles and fishes, cephalopods, molluscs, corals, sponges, and plants; on its first floor are minerals and meteorites; and on the second, the botanical collection, and the herbarium.

*Admission is free; the hours during which the Museum is open may be seen on the entrance gates—roughly speaking, they are from ten till six in the summer and from ten till dusk in the winter; on Sundays, from two in the afternoon till dusk. A General Guide to the Museum, price threepence, and detailed Guides to the Departments, the price varying from twopence to sixpence, may be had of the attendants.*

The **Royal College of Science** is located in a handsome edifice of terra-cotta, with a front to the east side of Exhibition Road. In it, are the laboratories and lecture rooms, connected with the Royal School of Mines, in Jermyn Street, which we visited in our Second Excursion; and it is the "local habitation" of our chief national scientific college. *The building can be visited on application to the authorities.*

The famous gardens of the Royal Horticultural Society, in which were held the various exhibitions—the "Fisheries," "Healtheries," the Indian and Colonial Exhibition, &c.—of the early "eighties" are no longer recognisable. A new street, the **IMPERIAL INSTITUTE ROAD**, runs across them, to the north of the Exhibition Galleries, facing which is—

### The Imperial Institute.

This was the outcome of the Colonial and Indian Exhibition of 1886. The foundation stone, a huge block of granite from Cape Colony, standing on a pedestal of Indian bricks, was laid by Queen Victoria in July, 1887, and the institute was opened by her Majesty in May, 1893. Though the building is to a certain extent shut in by its surroundings and it is difficult to get an adequate idea of its actual dimensions, no eye can fail to be captivated by the imposing façade, which extends along the entire north side of the Imperial Institute Road. The architect, Mr. T. E. Colcutt, has produced a magnificent building, a mass of cupolas and towers and lofty spires. It is constructed chiefly of Portland stone, variegated by the use of red brick in the recesses.

The crowning attraction of the foreground is the great portal, surmounted—although set back from it—by a large square, capped by a dome-shaped cupola. The altitude of the **Queen's Tower** is nearly three hundred feet. The two flanking towers are each a hundred and seventy-six feet high. The central tower

contains the **Alexandra Peal of Ten Bells**, the gift of an aged Australian lady, and excelled in London only by the bells of St. Paul's. They weigh over ten tons.

The principal entrance is seventeen feet wide by twenty-three and a half high; it is flanked by lions and other statuary from Mr. Pegram's chisel, and ornamented with a frieze covered with symbolic sculptures, and with a seated figure of the Queen. Passing through it, a vestibule is reached, into which a polished stone corridor opens, running on either side to the ends of the building. The vaulted ceiling, elaborately panelled in arabesque work, rises twenty feet from the mosaic floor, the passage is twelve feet wide. The vestibule gives access behind to the great Reception Hall.

The Institute was incorporated in 1888. *Its fellows pay a yearly subscription of two pounds, or become life fellows on payment of twenty pounds, and have the use of the building and all the advantages afforded by the Institute. It is open to the public from ten till dusk.*

The central and eastern portions of the building are now the headquarters of the **London University**. The University formerly occupied a portion of Burlington House, but removed in 1900.

At the corner of Imperial Institute Road and Exhibition Road is being erected the new building of the **Royal School of Art Needlework**. The foundation stone was laid by the Prince of Wales in June, 1899.

Facing the Exhibition Road, and nearly adjoining the Indian Section of the South Kensington Museum, is the central institution of the **City and Guilds of London Institute**, or *Advanced Technical Institution*. Opened in 1884, by the then Prince of Wales, it includes departments for mechanics and mathematics, engineering, physics, and chemistry, under professors of eminence in each branch of study. The building, erected by the corporation and livery companies of London, cost about £100,000.

*An entrance, or matriculation, examination is held yearly in September. The regular course of instruction is a three years' one, and the fee for a regular matriculated student is £25 per annum. Diplomas are granted to students who have taken a complete course of instruction, and have passed the examinations. There are several valuable exhibitions in connection with the institute, which has branches at Finsbury, Kensington Park Road, and Bethnal Green.*

EXHIBITION ROAD, by the way, on the east, and QUEEN'S GATE, on the west, bound the plot of land purchased by the Commissioners for the Exhibition of 1851, on which stood the great building wherein was held the Exhibition of 1862. They are connected not only by the IMPERIAL INSTITUTE ROAD, already noticed, but a little to the north by the PRINCE CONSORT ROAD, to the south of which is the new building for—

### The Royal College of Music,

the original home of which, to the westward of the Albert Hall, was



a present from Sir Charles Freake, and was inaugurated in 1883. The present college, erected by Mr. Samson Fox, at a cost of £46,000, was opened by the King in 1894. A room on the ground floor of the College, beautifully furnished and decorated by Mr. Donaldson, contains the **Donaldson Collection** of rare instruments and other musical treasures, presented to the college by the gentleman whose name it bears, as the nucleus of a permanent museum.

Exhibition Road and the Queen's Gate connect South Kensington with KENSINGTON ROAD, a broad and handsome road, to the west of the Knightsbridge Barracks (*see* p. 118), in front of Kensington Gardens, and not far from the western boundary of Hyde Park. To the south of the road, is—

### The Royal Albert Hall.

[*Map 11.; M 9.*]

**Nearest Railway Stations :** South Kensington, or High Street (Kensington) Bridge, or Moorgate Street railway stations—2/6.  
 From Euston, Holborn Viaduct, King's Cross, Ludgate Hill, St. Pancras, or Victoria stations—2/-.  
 From Charing Cross or Paddington stations—1/6.  
 From Victoria station—1/-.

The Albert Hall is officially styled the *Royal Albert Hall of Arts and Sciences*. The erection of a building for congresses, musical performances on a great scale, and artistic and scientific exhibitions was proposed by the Prince Consort, at the close of the Exhibition of 1851; and in 1865, four years after his death, a committee, with the Prince of Wales at the head, was formed to carry out the project. Queen Victoria laid the first stone in May, 1867; and the building, erected at a cost of £200,000, was completed and opened by her Majesty in March, 1871. The exterior is in the style of the Italian Renaissance, of brick and terra-cotta; and the edifice is oval in form, with diameters of about two hundred and seventy and two hundred and thirty-five feet respectively. There are twenty-six entrances, and the interior forms perhaps the grandest saloon in the world. The central arena is surrounded by an amphitheatre. There are three tiers of boxes, a balcony, and above all a picture gallery and promenades, reached by a lift and staircase. Altogether, about eight thousand persons can be seated. The roof is about one hundred and thirty-five feet above the floor, the dome is filled with painted glass. At night, the vast hall is lighted by electricity. The organ, built by Willis, under the direction chiefly of Sir Michael Costa, is one of the finest in the world. It is sixty-five feet wide, seventy high, and forty deep. There are five manuals and ten thousand pipes

some forty feet long and thirty inches in diameter, and some of the size only of a straw. The orchestra will accommodate eleven hundred performers.

**Alexandra House**, a home for women students, is a few yards to the west of the hall.

Immediately in front of the Albert Hall, inside Kensington Gardens, is—

### The Albert Memorial,

the design of which, by *Sir Gilbert G. Scott*, is based on that of an Eleanor cross. The height to the summit of the spire is a hundred and fifty feet. On a platform, reached on all sides by granite steps, is a pedestal, around which are a hundred and sixty-nine marble figures, representing the chief musicians, painters, architects, and sculptors of all time.

At each angle of this massive pedestal, are **Marble Groups** representing Agriculture (*Calder Marshall*), Industry (*Weekes*), Commerce (*Thornycroft*), and Architecture (*Lawlor*). The memorial statue, by *Foley*, in gilt bronze, about thirteen feet high, represents the Prince, seated and wearing the dress of a Knight of the Garter. Over the statue, is a Gothic canopy, supported by clustered columns of polished granite and crowned by a spire of rich tabernacle work, in gilt and enamelled metal, terminating in a cross. At the angles of the steps, are noble groups of sculpture—allegorical representations of the great divisions of the world—Europe (*Macdowell*), Asia (*Foley*), Africa (*Theed*), and America (*Bell*). Around the canopy, is the inscription, in blue mosaic, upon a gilt ground, "Queen Victoria and her people to the memory of Albert, Prince Consort, as a tribute of their gratitude for a life devoted to the public good."

### Kensington Gardens.

[Map II. : L-M 8-9.]

**Nearest Railway Stations** : South Kensington, High Street (Kensington), Notting Hill Gate, or Lancaster Gate (Central London).

This delightful resort, with its broad avenues and thickly-interlaced lofty trees, its elaborate flower-beds, its fountains, and its charming water scenery, stands unrivalled among the public pleasure-grounds of London. Its fine woodland amphitheatre and rich glades give sudden surprises of landscape, which, for beauty, can scarcely be surpassed in any English forest. The gardens were first laid out in the reign of William III. and were very considerably enlarged in that of George II. At this period, Queen Caroline appropriated about three hundred acres of the old Hyde Park, separated them from the park by a fosse and sunken wall, and engaged Bridgeman, a noted landscape gardener of the day, to lay out the domain. The **Round Pond** was formed, the avenues, with the converging lines of noble trees, planted, and the **Serpentine** took its present shape. The bridge connecting the gardens with Hyde Park was erected in 1826.

The **Statue of Queen Victoria**, which stands in the **BROAD WALK**, was executed by the *Princess Louise*, and purchased and erected by the inhabitants of Kensington. The statue, of white marble, represents her Majesty as she was when she first ascended the throne.

The best way by which to obtain a general view of the gardens is to enter the Alexandra Gate, near the Albert Memorial; proceed down the broad avenue, until Kensington Palace is reached; then turning east, skirt the Round Pond, and go down the slope towards the Serpentine. Then turn to the right, passing the pretty cottage of the ranger, with its dazzling flower-beds, and cross the open space to the bridge, from whence there is one of the most exquisite park views in London, whether we look north or south.

### Kensington Palace.

[Map II. : M 8.]

**Nearest Railway Stations :** High Street (Kensington) or Notting Hill Gate : Queen's Road (Central London).

*The State Rooms and the Orangery are open FREE daily, except Wednesdays, unless notice be at any time given to the contrary—1st April to 30th September, ten to six; winter months ten to four. Open on SUNDAYS at 2 p.m. Closed on Christmas Day and Good Friday.*

Kensington Palace—the state rooms in which were thrown open to the public, on the eightieth birthday of Queen Victoria, May 24, 1899—stands at the western end of Kensington Gardens. Great interest attaches to this historic building, for here Queen Victoria was born, here she spent the quiet days of childhood, and here at five o'clock on the eventful morning of June 21, 1837, she received the news of her accession to the throne. Two of the most interesting rooms, namely, the Birthroom and the room in which the youthful monarch held her first Council, are not shown.

The Palace dates from the time of William III., who purchased the mansion, then known as Nottingham House, from Lord Chancellor Finch for the sum of 18,000 guineas. William immediately set to work to extend and improve the place, his efforts being energetically seconded during his long absence in Ireland by Queen Mary. Sir Christopher Wren was the architect employed, and the portions of the existing palace for which he was responsible are wholly commendable. Kensington now became the favourite royal residence, a distinction it enjoyed through several successive reigns. King William, Queen Mary, Queen Anne, her husband (Prince George of Denmark), and George II. all died here. Under George I. an additional suite of state rooms was constructed under the direction of Wm. Kent, whose ideas of art, happily, hardly commend themselves to the present generation. George III. cared little for the place, though it continued to be inhabited, in part, by various members of the royal family. During the late Queen's reign,

the most notable event in connection with the palace was the birth on May 26, 1867, of the Princess May, now Duchess of York.

For many years the unused central apartments were suffered to fall into a woeful condition of dilapidation. Queen Mary's Gallery apparently served merely as a lumber-room for such diverse articles as old bedsteads, mangles, and packing-cases. The Orangery, a much-praised specimen of Sir Christopher Wren's work, was used as a common tool-house by the gardeners. In March, 1898, in deference to the Queen's kindly expressed wish, the House of Commons voted a sum of £23,000 towards the cost of restoration. The work, considering the difficulties involved, was carried out in a most successful manner under the direction of the Office of Works, and the state apartments as now seen may be considered a historical relic of the greatest value. It may be well to say at once that the pictures which deck the walls are to be esteemed rather for their historical interest than for their intrinsic value as works of art, in which latter respect some are palpably deficient.

Entering from Kensington Gardens, at the northernmost angle of the palace, the visitor first reaches—

The **Orangery**, built for Queen Anne by Sir Christopher Wren at a cost of over £2,000. It stands on a slight terrace of Portland stone, with steps at the ends and in front. It is a very simple and unambitious structure of red brick, with rusticated piers. The interior, in its empty condition, at first strikes one as bald and uninviting, but when the proportions of the room are observed, together with the beautiful carved cornices, columns, and festoons, it is impossible to withhold admiration. The quaint alcoves are especially noteworthy.

The Palace proper is entered by the **Queen's Staircase**. Many modern hotels have staircases far more imposing, but there is something very pleasing in the plain, panelled oak wainscoting and the broad, easy steps.

**Queen Mary's Gallery** is likewise notable for its richly-grained oak panelling and flooring. The quaint gilt *looking-glasses* over the chimney-pieces are the most striking feature of the room. The pictures are mostly portraits of monarchs by *Kneller*, and include William III. (two) and his consort Mary, George II. and Queen Caroline, George I., and a very striking portrait of Peter the Great, executed during the Czar's shipbuilding visit to this country.

The **Queen's Closet** is a small apartment with a handsome stone Tudor chimney-piece, formerly in Westminster Palace. The *Pictures of Old London*, which have been collected from Hampton Court and other places, are full of antiquarian interest, and bear striking testimony to the changes which many of the most familiar aspects of London have undergone within the last century or so.

**Queen Anne's Private Dining Room** is an eminently cosy room—a room for use rather than for show. Here, it is believed, took place the final rupture between the Queen and her whilom favourite, Sarah, Duchess of Marlborough. The most important picture is that lent by the Trustees of the National Portrait Gallery, "Installation of Knights of the Garter at Kensington in 1713," by *Peter Angelis*. *Fan Wyck's* portrait of Churchill, first Duke of Marlborough, is appropriately placed in this apartment.

**Queen Mary's Privy Chamber** is chiefly interesting for the portraits of John Locke and Robert Boyle the philosophers, Matthew Prior the poet, and Sir Isaac Newton. In the elaborately-carved oak cornice may be seen the initials of William and Mary.

Here we leave the apartments designed by Wren, and have an opportunity of contrasting his work with that of William Kent.

**Queen Caroline's Drawing Room** looks out upon the Clock Court. The ceiling is

very richly, not to say gorgeously, decorated, the centre being occupied by a deeply recessed oval painting of Minerva. Amongst the contemporary French and German portraits with which the walls are hung, mention may be made of "Madame de Pompadour," the mistress of Louis XV., by *Drouais*, and the replica of Callet's familiar painting of "Louis XVI. in his Coronation Robes." "Frederick the Great," by *Antoine Pesne*, is also a striking portrait.

The **Oupols**, or **Cube Room**, is an architectural and decorative curiosity. The flat, central portion of the domed ceiling is occupied by an enormous star of the Order of the Garter. There are four oak pilasters to each wall, the spaces between being filled by white marble niches containing newly gilt classical figures. The doorways and the chimney-piece are also of marble. Above the latter is a bas-relief representing a Roman marriage. This showy room seems to have been intended for balls and receptions. It is thought to have been the room in which Queen Victoria was baptised exactly a month after birth.

The **King's Drawing Room** forms part of the east front, and from the window a beautiful view is obtained of the Round Pond and the leafy glades and grassy slopes of Kensington Gardens. Here we have another of Kent's gorgeous oval panels in the ceiling. The subject is the story of Jupiter and Semele. Above the cornice is some most elaborate scroll-work. The pictures are mostly portraits by *West*, executed to the order of George III. A copy of the painter's well-known "Death of General Wolfe" is also hung.

The **King's Privy Chamber** is an insignificant apartment, but contains some good pictures, including *Gainsborough's* "Portrait of Hurd, Bishop of Worcester," and *Opie's* "Mrs. Delany." *Hoffner's* "Francis, 5th Duke of Bedford," should also be noted.

The **Nursery** was the birthroom of Princess May. The walls are hung with prints illustrative of the Queen's life and reign.

**Queen Victoria's Bedroom** was the room used by her Majesty during girlhood. Here she was sleeping when summoned to receive the news of her accession to the throne. A dolls' house and a number of her toys are exhibited here, and attract much attention.

The **King's Gallery** is the finest room in the Palace, and forms an admirable climax to the apartments already seen. It was designed by Wren, and is beautifully proportioned. The carvings of the cornice and the doors are by Grinling Gibbons. The painted ceiling is Kent's work again. There are seven panels, six being oblong, and the central one oval. Over the chimney-piece is a curious wind-dial, showing part of the map of Europe. The dial hand was connected with a vane above the roof, and by its means asthmatic King William was able to judge whether he might safely venture out of doors. Peter the Great is said by Macaulay to have been greatly taken with this ingenious piece of mechanism.

The pictures are mostly sea-pieces, and admirably illustrate the Georgian period of naval history. *Huggins'* pictures of "Trafalgar," and *J. T. Serres'* "Battle of Camperdown" will attract special attention.

The **King's Grand Staircase** may only be seen from the top. The painted walls show various forgotten worthies. The chess-board like squares of black and white marble, the handsome ironwork of the balusters, and the rich ceiling give the staircase a very imposing appearance.

The **Presence Chamber** is of little interest, except for Grinling Gibbons' carving over the chimney-piece. The walls are hung with ceremonial pictures of the Queen's reign.

**Kensington Church, St. Mary Abbot's**, is near the western extremity of the High Street. The old building has been replaced by a large and handsome Gothic edifice, designed by Sir Gilbert Scott.

\* \* \* \* \*

We are getting beyond our bounds, but must take the visitor a third of a mile farther west to **Holland House**, one of the most interesting mansions in the vicinity of London, built by Sir Walter Cope in 1607. In 1716, Addison married the Countess Dowager of Warwick, widow of Lord Holland, and became nominally master of the house, where he died. For a period, Holland House was the most brilliant literary and political centre in London.



THE KING'S DRAWING-ROOM.



*R. Thiel & Co.,*

*[Chancery Lane*

THE KING'S GALLERY.

A few yards westward of Holland House is—

**Leighton House,**  
2, Holland Park Road, Kensington.

[Map II. : N 7.]

**Nearest Railway Stations :** High Street (Kensington) and Addison Road. Holland Park (Central London).

**Omnibuses** proceeding along Knightsbridge Road and Kensington High Street pass quite close to the house (alight at Melbury Road).

Open 2 to 5.30 p.m. FREE on Tuesdays and Saturdays; other days, by tickets, ONE SHILLING each, to be obtained at 1, Laura Place, close to the house. Closed on Sundays.

Shortly after Lord Leighton's death, an influential committee was formed with the object of securing the famous P.R.A.'s house, with its matchless Arab Hall, as a national treasure. Thanks to Lord Leighton's executrixes, his two sisters, this object now seems likely to be attained, and the house is open for inspection as specified above. It contains a large collection of Lord Leighton's original drawings and sketches, and proof engravings and photographic reproductions of his principal pictures. There are also a few finished paintings. In the drawing-room, with its pretty garden outlook, it is proposed to form an Art Library, the collection of which has already been begun. To art students especially the collection is of great interest as showing with what labour and patience Leighton developed his designs into finished pictures.

In the Inner Hall, which is of the "patio" type, lit from the sky, the place of honour is given to a bronze reproduction of Brock's fine bust-portrait of the late P.R.A. The walls are lined with De Morgan's blue tiles, surrounding plaques of Damascus tiles.

By a happily-conceived gradation of effects one passes from the well-lit hall into a "twilight corridor where enamel and gold detach themselves from an architectural ground of a richness somewhat severe. It is a transition which prepares the eye for a jewel of Oriental art, where the most brilliant productions of the Persian potter are set in an architectural frame inspired by Arab art, but treated freely; the harmony is so perfect that one asks oneself if the architecture has been conceived for the enamels or the enamels for the hall" (*Choisy*). Mr. Purdon Clark holds, indeed, that this Arab Hall is the most beautiful structure which has been erected since the sixteenth century. Most of the tiles date from three hundred years ago, while two are of the fourteenth century. They were collected by Lord Leighton during his visits to the East and are priceless. The large columns are of Caserta marble. The beautiful lattices to the lower windows and gallery are from Damascus. The very effective central fountain is bordered by a square of Belgian black marble. The Damascene windows, with their contrasts of gorgeous colour, are very beautiful.

The Silk Room contains, amongst other treasures, a proof photo-

gravure of "Cimabue's Madonna carried in procession through the streets of Florence," the first picture exhibited by Leighton at the Royal Academy. In the Studio, a melancholy interest attaches to No. 268—studies (chalk on brown paper) for the picture Lord Leighton was designing when he died, executed the last day he worked (January 21, 1896).

\* \* \*

At **Earl's Court**, a little to the south, adjoining the station, is the ground on which exhibitions take place from time to time. Here may be seen the **Great Wheel**, three hundred feet in height, which claims to possess "the largest circulation in the world." The outlook from the cars is very extensive.

**Olympia**, adjoining Addison Road station, is famous for Barnum and Bailey's and other great Shows.

In **BLYTHE ROAD**, just behind Olympia, are being erected the new offices of the **Post Office Savings Bank**. The work has hitherto been carried on at Queen Victoria Street, but the great increase in the number of depositors

has rendered additional accommodation necessary. The block will cover the greater part of five acres, and will be in the St. Martin's-le-Grand style. The then Prince of Wales laid the foundation stone in June, 1899.



[York & Son.]

[Notting Hill.]

THE GREAT WHEEL.





*Symmons & Co.,*

[23, *Bouverie St., F.C.*

SEA LION AT THE ZOO.

#### EXCURSION IV.

### REGENT STREET AND REGENT'S PARK, EDGWARE ROAD, OXFORD STREET, &c.

**T**O-DAY, we will have a look at the shop-windows in Regent Street—perhaps, to ladies, the most attractive of London's arteries—then visit the Wallace Collection, and proceed to Regent's Park and the Zoological Gardens, returning to Charing Cross *viâ* Edgware Road, Oxford Street, &c.

#### Regent Street

[*Map I. : L 12 ; III. : 7 12.*]

and Regent's Park both owe their existence to a magnificent whim of George IV., who, as Prince of Wales and Prince Regent, lived in Carlton House, which stood on the spot now occupied by the southern half of Waterloo Place. He conceived the idea of building a villa on or near Primrose Hill (then a rural spot), and projected a fine new road, three miles long, to connect it with Carlton House. The villa never became a reality ; but Regent Street did, and the Regent's Park soon followed.

At the corner of the southern portion of Regent Street and Charles Street, is the **Junior United Service Club**, built by *Smirke* in 1824. With the exception of **St. Philip's Church**, whose designer was *Repton*, we have little to detain us till we reach the commencement of Regent Street proper at **PICCADILLY CIRCUS** and the **Shaftesbury Fountain** (see pp. 75-6). Then we have quite enough to occupy our attention, for, on both sides of the street, are numerous large and fashionable shops—among the most famous in London. The building immediately facing us, surmounted by a statue of *Britannia*, is the **County Fire Office**, and the noble road, which takes such a bold curve, is the **QUADRANT**, as that part of Regent Street is named. At first, the footway on each side was covered, the roof being supported by cast-iron fluted columns. Striking as the colonnade was from an architectural point of view, it excluded light from the shops, and was therefore removed. The buildings on each side of the street are lofty and uniform, and the entire *coup d'œil* is very pleasing. A few doors up, on the left, is the entrance to **St. James's Hall**, one of the finest concert-rooms in London; there is a second entrance from Piccadilly. The large hall is a hundred and thirty-nine feet long and sixty high.

In **SWALLOW STREET**, the turning to the south just above the hall, is **Charles Voysey's Theistic Church**. **VIGO STREET**, which we next reach on the same side of the road, connects Regent Street with Savile Row (the **Royal Geographical Society's** headquarters are at the corner) and the Albany, and is continued as Burlington Gardens to Bond Street, Old and New, which streets and their surroundings we have already visited. New Bond Street communicates with Oxford Street, and a little further north is joined to Regent Street by **CONDUIT STREET**, a wide thoroughfare, well known to purchasers of music and musical instruments. The **New Gallery** is a little to the north of Vigo Street.

**GLASSHOUSE STREET**, on the right side of Regent Street, ends at Piccadilly Circus, and conducts us, *viâ* Brewer Street, into **GOLDEN SQUARE**, interesting to readers of *Nicholas Nickleby*. **BEAK STREET** leaves Regent Street on the same side of the road; and higher up, **ARGYLL PLACE** will conduct our wandering feet into **MARLBOROUGH STREET**, in which there is a somewhat noted police-court. In **ARGYLL STREET**, is the **National Skating Rink**, occupying the building formerly known as *Hengler's Grand Cirque*.

**PRINCES STREET** and **HANOVER STREET**, nearly opposite Argyll Place, both communicate with—

**Hanover Square** [*Map I. : L 12*], one of the best-known squares of the West End. It was built in 1718, and received its name as a compliment to George I. In the centre, is *Chantry's*

**Statue of William Pitt.** The Square contains the **St. George's Club**, the **Oriental Club** (founded in 1824), and the **Arts Club**. At Nos. 4 and 5, is the **Royal Academy of Music**. Founded in 1822 for the promotion of the study of music, the Academy has had a prosperous career; and it is considered no small honour to be entitled to write the magic letters, R.A.M., or still better, L.R.A.M., after one's name. The **London Zoological Society** and the **Anthropological Institute of Great Britain and Ireland** are at No. 3; the **Smithfield Cattle Club** has its home at No. 12; and the **Royal Society of Literature** has its head-quarters at No. 20.

### St. George's, Hanover Square,

stands a little to the south, at the corner of **GEORGE STREET** and **MADDOCK STREET**. The church has a fine classical portico, its pediment supported by six Corinthian pillars. The east window originally belonged to a chapel at Mechlin, to which it was given by Isabella of Spain. Thornhill's beautiful painting of "The Last Supper," over the communion table, is enclosed in a carved frame, attributed to *Grinling Gibbons*. The organ, on which Handel has played, was built by Snetzler, in 1761, and entirely reconstructed by Hill, in 1864. It is now worked on the Hope-Jones electric-system. The church was greatly injured by fire in November, 1896. The registers, which are unquestionably the most interesting in London, were fortunately preserved. The number of marriages of well-known people which have been celebrated here is truly enormous. Among them was that of Sir William Hamilton to Emma Harte, afterwards "the friend of Nelson," in 1791; Benjamin Disraeli to Mary Anne Lewis in 1839; and "George Eliot" in 1880. One of the most notable weddings of recent years was that of Mr. Asquith.

Leaving the square by Harewood Place we cross Oxford Street to **HOLLES STREET**, where Lord Byron was born in 1788. The site of the house (part of Mr. John Lewis's premises) is marked by a handsome bronze bust, erected in May, 1900. **CAVENDISH SQUARE** was planned in 1715, by the Duke of Chandos, who projected a superb mansion on its north side, intending to purchase all the land between the square and his seat, at Canons, near Edgware, nine miles distant, so that he might ride to town through his own estate. He never realised his ambition, and only two wings of the mansion were completed, forming the corner houses of Harley Street and Chandos Street. The east wing was demolished some years since. In the garden is a **Statue**, by *Campbell*, of **Lord George Bentinck**. On the west side of the square, is **Harcourt House**, a vast building surrounded by high walls. **HARLEY STREET** is noted for the large number of consulting physicians and other members of "the faculty," residing in it.

A few yards westward is **MANCHESTER SQUARE**, the north side of which is occupied by **Hertford House**, the stately red-brick mansion in which is housed—

## The Wallace Collection.

[Map III. : § II.]

**Nearest Railway Stations :** Bond Street (Central London), Baker Street (Metropolitan).

**Omnibuses** proceeding along Oxford Street or Baker Street pass quite close to Manchester Square.

**Hours of Admission :** The Wallace Collection is open FREE on *Wednesdays, Thursdays* and *Saturdays* from 10.0 a.m. to 6.0 p.m., or dusk. On *Mondays* from 2.0 p.m. to 6.0 p.m. Also on *Sundays* from beginning of April to end of October from 2.0 p.m. to 6.0 p.m.

On *Tuesdays* and *Fridays* the Collection is open from 11.0 a.m. to 6.0 p.m., or dusk, on payment of SIXPENCE.

This superb, and in some respects unrivalled, collection of pictures, artistic furniture, porcelain, miniatures, enamels, and European and Oriental arms and armour was bequeathed to the British Nation by the late Lady Wallace, on the condition that the Government for the time being should give a site in a central part of London, and build thereon a special museum to contain it. It was also stipulated that the collection should always be kept together, unmixed with other objects of art, and should be styled "The Wallace Collection." Eventually the conclusion was come to that no temple could more fittingly enshrine these priceless treasures than their old home. Hertford House was accordingly purchased, remodelled, and to some extent reconstructed for the purpose, at a cost of £100,000. The collection was formed in the main by Francis Charles, third Marquis, and Richard, fourth Marquis of Hertford, and supplemented by Sir Richard Wallace, to whom it passed by bequest. The first-named nobleman enjoys a dubious fame as the Marquis of Steyne of Thackeray's *Vanity Fair*. Whatever his foibles, no one will question his incomparable taste. As has been well said, "those who enter Hertford House feel the impress of a single cultured personality who bought these beautiful objects, not only because they were rich and rare, but because they were beautiful in themselves, and delightful to be associated with in the intimacy of private life. Hertford House is not only a museum ; it is a palatial home." Judged merely as a picture gallery, it is certainly one of the finest in Europe, being notably strong in masters of the French school of the eighteenth century. The English, Dutch, Italian, and Spanish schools are also most worthily represented. The collection of artistic furniture of the periods of Louis XIV., XV., and XVI. is unique ; while the Sèvres porcelain can only be rivalled by the superb collection at Windsor Castle and Buckingham Palace. The collection of arms and armour was for the most part brought together by Sir Richard Wallace, and includes the choicest pieces of the Debruge, Meyrick, and Nieuwerkerke collections. The four large galleries containing the armouries are an addition to the

house, having been specially built by the Trustees on the site of the former stables.

The Collection was opened to the public by the then Prince of Wales on the 22nd of June, 1900.

On entering, the visitor is faced by the *Great Staircase*, of marble, surmounted by a Louis Quatorze balustrade. At the head are busts of the Marquis of Hertford, and of Sir Richard and Lady Wallace.

It is impossible to even mention a tithe of the interesting objects in this priceless collection, but it may be well to say that the general arrangement is as follows :—

#### Ground Floor.

Chamber	I. Portraits of Royal Personages.
"	II. French Furniture.
"	III. Paintings of the Earlier Schools—Majolica and Limoges Enamels.
"	IV. Sculptures.
"	V., VI., VII. European Armoury.
"	VIII. Oriental Armoury.
"	IX., X. British and French Schools of nineteenth century.
"	XI. Paintings by Oudry, Desportes, and others—Miniatures.

#### First Floor.

Chamber	XII. French Furniture—Paintings by Canaletto and Guardi.
"	XIII., XIV. Dutch Schools of seventeenth century.
"	XV. French and British Schools of nineteenth century.
"	XVI. Italian, Spanish, Flemish, Dutch, and British Schools.
"	XVII. Schools of seventeenth century.
XVIII., XIX., XX.	and Great Staircase. French Schools of eighteenth century.
XXI., XXII.	Water Colours.

Catalogues of the pictures and of the European arms and armour may be obtained, but so far the furniture and works of art have not been listed.

Returning to Oxford Street by way of Duke Street we are within easy walking distance of—

#### Oxford Circus.

[Map III. : § 12.]

**Cab Fares :** From Broad Street, Cannon Street, Fenchurch Street, Holborn Viaduct, Liverpool Street, London Bridge, Ludgate Hill, or Mansion House railway stations—1/6.

From Charing Cross, Euston, King's Cross, Paddington, St. Pancras Victoria, or Waterloo stations—1/-.

**Railway Station :** Oxford Circus (Central London).

Oxford Circus, at the intersection of Oxford and Regent Streets, is one of the busiest 'bus centres. Hence runs the northern end of Regent Street, the chief feature of which is **The Polytechnic**. The old institution, famous for its popular scientific lectures, exhibitions, &c., closed its doors in 1881, and was purchased by the Young Men's Christian Association. It is now used for technical and scientific classes, and is the centre of much religious activity of the most practical and useful type.

LANGHAM PLACE connects Regent Street and Portland Place. Its principal features are the *Langham Hotel*, one of the largest of its kind, greatly affected by visitors from "the States"; **St. George's Hall**, with an elegant little theatre; and **All Souls' Church**, of somewhat unusual architecture. It was designed by *Nash*, and its entrance is a reproduction of the circular tower of Mars, with Ionic columns and Corinthian peristyle, surmounted by a conical "extinguisher" spire. The **Queen's Hall**, mainly used for the performance of high-class music, was opened in November, 1893. Its front is in the French Renaissance style; and the hall is seated for twelve hundred and sixty-four persons. There is a smaller hall, seated for five hundred. The Queen's Hall is now perhaps the best known hall in London, the popular promenade concerts and similar functions attracting vast crowds almost daily.

From Langham Place, extends northward PORTLAND PLACE, one of the broadest thoroughfares in the metropolis. It leads to PARK CRESCENT at the entrance to Regent's Park, and is lined with mansions in the most severely plain style of architecture. These, however, contain some of the most beautiful Adams' ceilings, doors, and fireplaces.

Here, again, we make a slight digression. In GREAT PORTLAND STREET, are **St. Paul's Episcopal Chapel**, the Jews' **Central Synagogue**, and the **National Dental Hospital**. At the corner of Mortimer Street and Cleveland Street, is the **Middlesex Hospital**, founded in 1745. In Fitzroy Square, to the east, is **Lady Eastlake's Collection of Pictures**.

To the west are many streets noted for their connection with the "upper ten," the gossip concerning which would fill volumes. In MANCHESTER SQUARE is **Hertford House**, containing the famous **Wallace Collection** (see pp. 137-8). PORTMAN SQUARE is connected with Manchester Square by Lower Berkeley Street; and with Edgware Road by UPPER BERKELEY STREET, in which is the **West London Synagogue**. In LOWER SEYMOUR STREET are the **Steinway Hall Concert Rooms**. Near the north-western corner of the square, **Montagu House** reminds us of the celebrated authoress for whom it was built. BAKER STREET, a straight and spacious connecting link between Oxford Street and Marylebone Road, reaches the latter artery close to the Metropolitan railway station to which it gives its name.

In KING STREET, a short turning on the west side of Baker Street, is the **French Chapel**, which celebrated its centenary in May, 1899.

Outside the Portland Road station, is a wide open space formed by the junction of several important streets. It is here that the northern artery from west to east (*see p. 62*) changes its name from **Marylebone Road** to **Euston Road**. Facing the station is **Trinity Church, Marylebone**. The pulpit outside, on the wall to the left of the portico, is a memorial of the Rev. Canon W. Cadman, and is used at the week-day outdoor services.

\* \* \* \* \*

The **MARYLEBONE ROAD**, along which we walk westward for a short distance, when we reach the left-hand extremity of **PARK CRESCENT**, is one of the main thoroughfares of London. In its course, it passes several useful public edifices, with more or less pretension to beauty of architecture. Among them is **St. Marylebone Parish Church**, standing near the site of an older edifice which figures in Hogarth's "Rake's Progress." Charles Wesley was buried in the churchyard.

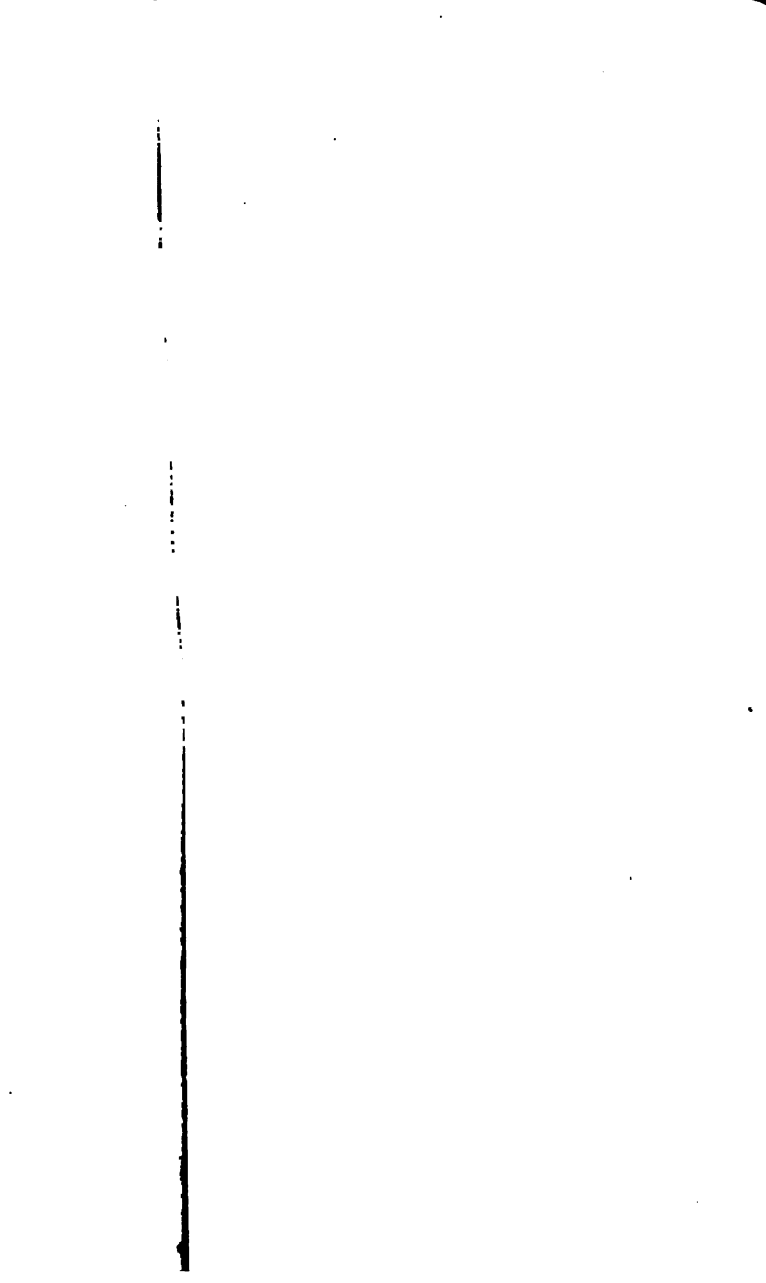
A little further westward, but on the opposite side, is **Madame Tussaud's Waxwork Exhibition**, a "show" the establishment of which is coeval with the commencement of the nineteenth century. *Admission, one shilling ; chamber of horrors, sixpence extra.*

St. Marylebone (popularly pronounced *Marrowbun*), literally means St. Mary near the bourne, or brook, the Tyburn stream running through the parish.

Still further west are **Queen Charlotte's Lying-In Hospital**, with its new *Nurses' Home*, the **Western Ophthalmic Hospital**, and a **Samaritan Free Hospital for Women and Children**. Here also is the new **Marylebone Workhouse**, opened in the spring of 1900. It has the appearance of a ducal mansion, or an exceptionally handsome block of flats, rather than of a Poor Law institution. The **Marylebone Baths** were opened by the Duke and Duchess of York in 1897. Besides the large Pompeian swimming bath for gentlemen, there are ladies' baths, and warm and vapour baths. A speciality is made of the "penny bath," the first of the kind in London. The terminus of the new **Great Central** line from Sheffield to London abuts on the northern side of Marylebone Road, near Baker Street. A very handsome hotel, the *Great Central*, with a commanding clock tower, has been erected to meet the requirements of passengers. Close at hand, in Church Street, is being erected the new **Portman Market**. The buildings will occupy an area of 43,426 superficial feet.

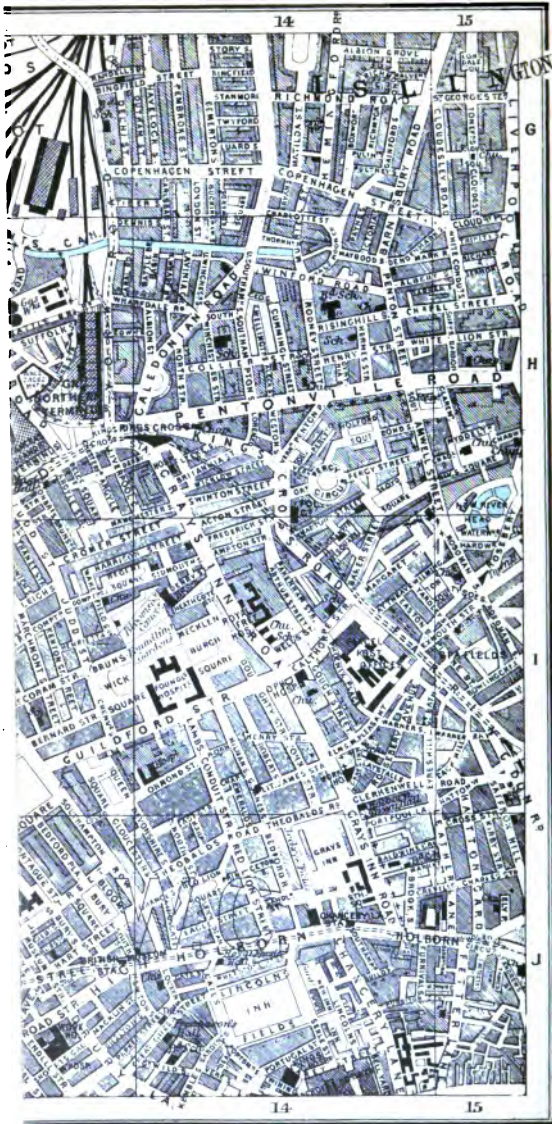
Chapel Street is really a continuation of Marylebone Road. The **Edgware Road Railway Station**, so named from the important thoroughfare close by, is in **CHAPEL STREET**.

We leave Marylebone Road on reaching the **York Gate** of—





Section III.



**Regent's Park.**

[Map III.: G-H I 10-11.]

**Nearest Railway Stations:** Baker Street, Portland Road, St. John's Wood Road, and Chalk Farm.

Regent's Park, the largest of the London parks (it is about three miles round), occupies the site of the Old Marylebone Fields. It was laid out by Nash, at the command of the Prince Regent, a circumstance from which it obtained its name. Around it, is a carriage drive, two miles in circuit, and known as the **OUTER CIRCLE**; and within this, around the Botanic Gardens, in the very centre of the ornamental portion of the park, is a circular road, called the **INNER CIRCLE**. Bordering and surrounding the park, except for a small portion on its north side, are a succession of terraces of large mansions; and about midway, on its eastern side, not far from the Gloucester Gate, is **St. Katharine's Hospital** and its chapel. Originally founded by royal hands, centuries ago, and intended for the support of "six poor bachelors and six poor spinsters," in a precinct of the Tower, it was removed hither in 1827, to make room for the St. Katharine's Docks; and it is now the "local habitation" of **Queen Victoria's Jubilee Institution for Nurses**.

In the eastern portion of the park, the **Broad Walk** runs across it. This is lined with parterres of gay flowers and large chestnut trees, which in the spring present a sight which rivals in beauty that of the famous avenue of these trees in Bushey Park. The vista is broken by a pretty drinking fountain, a token of gratitude from a Parsee gentleman. Refreshments are served at the adjoining pavilion in the summer time.

The **Lake**, in the western half of the park, is unusually beautiful, the size of the trees by which it is overshadowed and its other features giving but little indication of its artificial character. It has three forks and is crossed by suspension bridges, large numbers of aquatic birds disporting themselves on its waters. Boats may be hired at reasonable charges.

**The Royal Botanic Society's Gardens,**

circular in shape, in the southern part of Regent's Park, are beautifully laid out, and contain an artificial lake, conservatories, &c. The flower-shows are among the "events" of the London season, and on Wednesdays, during the summer months, there are musical promenades, functions at which the leaders of ton invariably put in an appearance. *The Gardens are open every week-day from nine till sunset; on Mondays and Saturdays on payment of one shilling; on other days (including Sundays, two o'clock), by orders to be obtained on application to the fellows and officials.*

The **Toxophilite Society's Garden** is to the south of the Botanic Garden, from which it is separated by the Inner Circle.

### The Zoological Gardens.

**Nearest Railway Stations :** Chalk Farm (North London), St. John's Wood Road (Metropolitan).

**Admission.**—*The Gardens are open from 9 a.m. until sunset. Admission one shilling each person, except on Mondays, when only sixpence is charged. Children half price, except Mondays. Military bands perform on Saturday afternoons in the summer. On Sundays admission may be obtained by order from a fellow of the Society.*

The Zoological Gardens, familiarly known to Londoners as "the Zoo," are in the northern part of Regent's Park and to the west of the Broad Walk, which they adjoin. They extend southward from the banks of the Regent's Canal, which here skirts the park, and are intersected by the Outer Circle, communication being afforded by a tunnel. The houses of the larger animals, elephants, rhinocerosi, hippopotami, &c., are in the northern portion, and a spacious house for lions and other of the larger carnivora, is in the southern part of the ground. The Monkey House, Seal Ponds, Bear Pits, Aquariums, and an extensive collection of British and foreign birds are great attractions. A house has recently been built at a cost of upwards of £1,100 to accommodate the Society's fine collection of zebras and wild asses.

Some statistics regarding the Zoo can hardly fail to be of interest. The yearly number of visitors during the last decade has averaged 653,723. The number of inmates—willing and unwilling—is about 2,750, the proportion of birds being nearly double that of mammals, and of mammals nearly double that of reptiles. To attend to the wants of this very varied family a staff of about a hundred men is required. The food consumed during the year works out as follows. No one can complain that the dietary is not sufficiently "mixed," extending as it does from horseflesh to cherries, and even such lordly luxuries as grapes and condensed milk.

Clover, 139 loads; hay, 141½ loads; straw, 226 loads; oats, 156 qrs.; barley, 32 qrs.; wheat, 40 qrs.; peas, 1 qr.; beans, 6 qrs.; maize, 81 qrs.; bran, 265 qrs.; canary seed, 19 qrs.; hemp seed, 13 qrs.; rape, 1 qr.; millet, 5 qrs.; buckwheat, 6 qrs.; rice, 74 cwt.; maw seed, 56 lbs.; oil cake, 60 cwt.; oatmeal, 3 cwt.; bread, 6,386 qtns.; milk, fresh, 4,669 qts.; milk, preserved, 803 tins; biscuit, 330 cwt.; eggs, 29,400; horses, 234, weighing 92 tons; goats, 186, weighing 869 stone; flounders, 2,190 lbs.; whittings, 29,200 lbs.; rough fish, 10,080 lbs.; shrimps, 1,260 quarts; fowl-heads, 9,450; sugar, 454 lbs.; raisins, 174 lbs.; currants, 124 lbs.; figs, 168 lbs.; Liebig, 49 pots; greens, 7,764 bunches; carrots, 1,250 bunches and 113 cwts. in sacks; potatoes, 94 cwt.; cress, 2,064 bunches; bananas, 1,589 doz.; apples, 123 bushels; pears, 19 bushels; grapes, 957 lbs.; dates, 1,520 lbs.; oranges, 6,300; onions, 4½ bushels; monkey nuts, 45 cwt.; Spanish nuts, 25 pecks; Brazil nuts, 5 pecks; cherries, 122 lbs.; melons, 56 lbs.; marrows, 50 doz.; cabbage, 647 doz.; lettuce, 350 score.

**Primrose Hill**, to the north of the park, is much resorted to, partly for the sake of the cricket-ground and gymnasium, and partly for the wide view of the metropolis, with Hampstead, Highgate, &c., which may be obtained from its summit.



Photos by]

[A. F. Phillips.

STUDIES AT THE ZOO.

- 1. King Penguin.
- 2. Sambur Deer.
- 3. Pelicans.
- 4. The Bear Den.
- 5. Yak with Young.

### Lord's Cricket Ground,

a little to the west of Regent's Park, is reached by **ST. JOHN'S WOOD ROAD**. It is the property of the Marylebone Cricket Club, and on it the chief matches are played every year. *Gate-money, sixpence ; on special occasions, one shilling ; when the Eton and Harrow match is played, half-a-crown.*

St. John's Wood Road runs into **EDGWARE ROAD**, an important artery connecting the north-western suburbs with Oxford Street.

Before walking down Edgware Road, from the end of **CHAPEL STREET**, we make two *détours*. The one, along **HARROW ROAD**, conducts us to **Paddington Green**, where stands a **Statue of Mrs. Siddons**, the noted actress. It is modelled from *Reynolds'* celebrated picture of Mrs. Siddons as the Tragic Muse. **St. Mary's Church**, to the south-west of the Green, is a Grecian edifice, surmounted by a cupola and vane. The **Churchyard** has been laid out as a garden, and contains, besides the tomb of Mrs. Siddons, those of Benjamin Robert Haydon, the painter, of William Collins, R.A., of George Barret, one of the founders of the Society of Painters in Water Colours, of Sapro and Zarra, noted vocalists in their day, of George Bushnell, an erratic sculptor, who died in 1701, and of other noted artists. In St. Mary's Terrace, close by, is the **Welsh Church of St. David's**. A **Children's Hospital** and the **Stainer Homes for Deaf and Dumb Children** face the Green.

The other divergence is that along **PRAED STREET** as far as the terminus of the **Great Western Railway**, with two stations on the Metropolitan Railway adjoining it. In **CAMBRIDGE PLACE** is **St. Mary's Hospital**.

Edgware Road joins **OXFORD STREET** at the western limit of the district to which we have confined ourselves, the north side of Hyde Park, not far from—

### The Marble Arch.

[*Map. II. : L 10.*]

**Cab Fares :** From Broad Street and Liverpool Street railway stations—2/6.

From Cannon Street, Fenchurch Street, Holborn Viaduct, London Bridge, Ludgate Hill, or Mansion House stations—2/-.

From Charing Cross, King's Cross, St. Pancras, Victoria, or Waterloo stations—1/6.

From Euston or Paddington stations—1/-.

**Nearest Railway Stations :** Marble Arch (Central London), Edgware Road (Metropolitan.)

This arch, intended by George IV. to form the portal of Buckingham Palace, was erected at a cost of £80,000. The sculptures on the south front are by *Bailey*, and those on the north by *Westmacott*. The bronze gates, of very elegant design, cost £3,150. In 1851, the arch was removed to its present position. Near this end of Oxford Street, is **St. Saviour's Church for the Blind and Deaf**.

We are sure to find an omnibus hereabouts ; and can drive along Oxford Street to **OXFORD CIRCUS**, returning *viâ* **REGENT STREET** to **CHARING CROSS** once more.



*F. P. Dollman.*]

[*Chiswick.*

THE HOUSES OF PARLIAMENT.

#### EXCURSION V.

### THROUGH OFFICIAL LONDON: CHARING CROSS TO THE HOUSES OF PARLIAMENT.

**S**TARTING from the south side of Trafalgar Square, we have before us another aspect of the great metropolis. We are about to visit what may be termed Governmental London, the very centre of administrative and legislative life. The broad street before us is named, at its upper end, Charing Cross, and in its central and lower portions, Whitehall. The southern end of what has been called "the principal avenue in London" was formerly known as Parliament Street, and was very narrow. By the demolition of houses on both sides the line of frontage has been set back, and the vista thus opened to a person proceeding down Whitehall from Trafalgar Square is superb. The improvement has been effected at enormous cost, but no one can deny that it is worth the money. Large sums are being spent on the erection of additional Government offices.

Walking along **Whitehall** for a short distance, we shall see, on our right, **Great Scotland Yard**, till recently the head-quarters of the Metropolitan Police (now removed to New Scotland Yard, on the Embankment). On the opposite side of the street, is—

## The Admiralty.

[Map I. : M 13.]

**Cab Fares :** From Paddington railway station—2/-.

From Broad Street, Cannon Street, Euston, Fenchurch Street, King's Cross, Liverpool Street, Mansion House, or St. Pancras stations—1/6.

From Charing Cross, Holborn Viaduct, London Bridge, Ludgate Hill, Victoria, or Waterloo stations—1/-.

**Nearest Railway Station :** Westminster Bridge. **Omnibuses** run along Whitehall.

The buildings, erected about the year 1726 from the plans of *Ripley*, form three sides of a quadrangle, with a screen and gallery towards the street, designed in 1776 by the brothers *Robert* and *James Adam*, the architects of the Adelphi Terrace and Portland Place. Surmounting the screen are sculptures of sea-horses. Here



[York & Son,]

[Notting Hill.]

NEW ADMIRALTY BUILDINGS, ST. JAMES'S PARK.

is the official residence of the First Lord of the Admiralty and of the secretary to that board. The junior lords also have apartments in the building, which contains a fine portrait of Lord Nelson, by an Italian artist. We are told that Nelson and Wellington met, for the only time and that for but a few minutes, casually in this room, just as the gallant admiral was about to set out on his last voyage, which culminated at Trafalgar. In the house of the secretary there are portraits of persons who have filled that office from "Diary" Pepys to the latest officials. The original building has, however, grown quite inadequate to supply the wants of the Admiralty—in 1894, no fewer than thirty other houses were

occupied by them in various parts of London. An enlargement, to take the shape of a quadrangle at the back of the building, has been in progress since 1887. One portion has been finished ; and it is expected that the work will be completed before long.

### **The Horse Guards,**

formerly the head-quarters of the British army, takes its name from the mounted household troops, always on duty. Its site is that of the tiltyard of Westminster, so renowned in the courtly annals of



*J. J. Dollman,];*

*[Chiswick.*

**THE HORSE GUARDS.**

the Tudor times. There tilted Philip Sidney, the Earl of Leicester, Sir Christopher Hatton, and brave old Sir Henry Lee, who had lived eighty years and served five English monarchs, "In courtlie jousts, his sovereign's knyght he was." The present building was erected in 1758, at a cost of more than £30,000 ; it was originally intended as a guard house for Whitehall Palace, from which fact it obtained its name. It consists of a centre, surmounted by a tower—in which is a clock, with illuminated dials, which enjoys the reputation of being one of the best timekeepers in London—and two pavilion wings. Beneath the clock-tower, is a passage communicating with the



parade ground and St. James's Park. The offices of the Commander-in-chief, formerly occupying the northern part of the buildings, were removed to Pall Mall, many years since. The military guard on duty is provided alternately by the two regiments of Life Guards and the Horse Guards Blue; and the change of guard, which takes place at eleven o'clock every morning, always attracts sightseers. The **Parade Ground**, behind the building, overlooks St. James's Park (*see* p. 93), to which it is the principal entrance.

In WHITEHALL PLACE, opposite the entrance to the Horse Guards, is being erected the **New War Office**, from designs by M. Young, F.R.I.B.A.

Adjoining the street known as HORSE GUARDS AVENUE, is an historical building—

### The Whitehall Banqueting Hall,

the only completed portion of the palace intended by Charles I. to replace the famous residence of Wolsey, where the Court was held from the reign of Henry VIII. to that of William III. The outbreak of the Civil War prevented the completion of the grand design of *Inigo Jones*, who projected a palace which should occupy a site of twenty-four acres. Nothing was achieved but this edifice, from a window of which Charles stepped, not as a monarch to his throne, but to a scaffold, on the ever memorable 30th of January, 1649. Afterwards, Cromwell kept his court in the old palace; and there Charles II. died, and his brother, James II., lived, till one night he stole away quietly, and England had a new king in William of Orange. The palace was burned down in 1698, the fire sparing only the portion which Inigo Jones reared. The hall, a superb specimen of the Later Renaissance, is a hundred and twelve feet long, fifty-five wide, and fifty-five high. The ceiling, which was painted by Rubens (who was paid £3,000 for the work), and afterwards restored by Cipriani, represents the apotheosis of James I., and there are several allegorical figures. In 1724, it was converted into a chapel royal. In 1893, Queen Victoria handed it over to—

### The Royal United Service Institution,

as its future home; and on the day on which its members took possession of it, was commenced a new wing, adjoining its southern end. The memorial stone "was laid by H.R.H. the Prince of Wales, Admiral of the Fleet and Field Marshal, on the 6th day of June, Anno Domini, 1893"; and in its front, beneath a plate of stout glass, is to be seen a beautiful casket, containing specimens of the silver coinage of the year and specimens of current literature. The new building is constructed of brick, Portland stone, and granite, and is fireproof both in roof and floors. There is but little sculptured ornament within the building, but that little has been designed and

executed by W. S. Frith in a way which removes it from the work of the ordinary carver and gives it a distinct artistic value. It has convenient and handsome apartments for the delivery of lectures, reading-rooms and smoking-rooms, &c.; and a well-built and comfortably furnished library, containing a valuable collection of twenty-eight thousand volumes.

The **Banqueting Hall** itself, which has been utilised as a splendid museum for the treasures of the institution, has not been altered structurally, nor has its architectural effect been compromised in any way by any excessive height of the new building, the façade of which has been detached from the work of Inigo Jones by an interval of plain masonry. In one respect, the site occupied by the old hall has been improved, but with the most religious care and with the best results. When the institution took possession of it, its lower storey was used as a cellar. It has been cleared out, its "ancient lights" restored by the removal of masonry from its windows; its naked brick piers and vaults have been repaired and plastered, and the place—a crypt worthy of the name—now holds the institution's collection of heavy exhibits—guns, shells, &c.

The **Museum** contains a collection of national treasures—tattered flags, stands and trophies of arms, models—sometimes curious, sometimes magnificent—relics of frayed magnificence, &c. These "curios." are valuable, historic, pathetic, and curious. Some attempt has been made—though it is a difficult scheme to carry it out successfully—to arrange them chronologically. They range from the earliest times of an empire which, in the words of the soldier's poet, has been—

" Built with the sword and the flames,  
And salted down with our bones,"

—from a Saxon shield to the guns taken from a West African chief. The swords of Oliver Cromwell and Wolfe jostle kukris from Burmah and kreeses from Mandalay: there is a Spanish cockade, a flag of the German Legion, which dwelt alien over here at the time when Europe crouched under the shadow of Napoleon, and Nelson's hat, and the pocket glass with which Napoleon watched the battle of Waterloo. Here we see the standards which our forces have captured from the enemy, and a map stained with the life blood of General Picton. There are here personal relics of other noted generals and naval officers, representations of the battles of Trafalgar and Waterloo and of the siege of Sebastopol, models of many of the most modern war ships, and many other objects of interest. A number of trophies from recent battles in the Soudan and South Africa may be seen here. *The museum is open from eleven till six in the summer and till four in winter on*

*any week-day, except Wednesday. Fee sixpence. Blue jackets and soldiers in uniform free.*

The Royal United Service Institution was founded in 1831, under the title of the Naval and Military Library and Museum, in order to provide a central library and museum for the military services of the country. William IV., who took a deep interest in the formation of the institution, became its first patron. In 1837, on the death of William IV., Queen Victoria became its patron, and in 1842, Prince Albert became its joint patron. In 1834, the title was altered to "The United Service Museum," which name it retained till 1839, when it was again changed to "The United Service Institution." In 1860, the Queen granted it a charter of incorporation, and it became "The Royal United Service Institution."

In the adjoining WHITEHALL GARDENS stands a bronze **Statue of James II.**, in Roman costume, by *Grinling Gibbons*. It is one of the few praiseworthy statues in London.

A few yards off is **Montague House**, a noble building in the French-Renaissance style, the property of the Duke of Buccleuch; and then we reach RICHMOND TERRACE, a row of fine houses extending to the Embankment, and so named from a mansion built on the spot by the Duke of Richmond, to whom a portion of the site of the old palace of Whitehall was presented in 1698.

On the western side of Whitehall, between Dover House and Downing Street, are—

### The Treasury Buildings,

[Map I. : M 13.]

presenting a fine façade, two hundred and ninety-six feet long, and in the Italian style. A portion of the structure dates from the reign of George I. ; but the exterior was reconstructed and additions made by Mr. Barry in 1847. Here are the official residence of the First Lord of the Treasury, the Privy Council Office, the Office of the Board of Trade, and other departments.

DOWNING STREET is a very familiar name, frequently used as an equivalent expression for the Foreign Office. A few years since, that great department of the State was lodged in old, limited, and dingy rooms, at the end of this famous street, and the Colonial Office was in no better plight. Now, a magnificent pile of buildings occupies the area between Downing Street and Charles Street, and includes the Foreign, India, and Colonial Offices ; and the frontage to Parliament Street, recently completed, is occupied by other governmental departments. The **Foreign Office** covers a large area, south of the Treasury Buildings ; with it, is united, as the southern portion of the edifice, the **India Office**. The building is

lofty, as well as large ; its principal front is towards St. James's Park. The style is Italian, of two orders—the lower, Tuscan, the upper, Corinthian. An inner court, two hundred and fifty feet by a hundred and seventy, is treated with the same refinement and finish as the exterior façades, and adorned with numerous statues.



Photo by]

GOVERNMENT OFFICES, WHITEHALL.

[W. H. Bunnett.

The India Office has also its inner court, smaller, but much more floridly decorated, and covered with a glass roof. The state-rooms of both are exceedingly splendid. The **Colonial Office** is in the eastern part of the building. The architect was *Sir G. G. Scott, R.A.*, who wished to erect a Gothic building, but was overruled by Lord Palmerston. The inner court and interior of the India Office

were completed from the designs of *M. D. Wyatt*. The cost of the building was half a million.

At the south end of Whitehall, having now traversed both sides, throughout its length, we reach a busy "four-cross-roads." Eastward (to our left) **BRIDGE STREET** conducts us to Westminster Bridge. The south side of the street is occupied by New Palace Yard, Westminster Hall and the Houses of Parliament; on the north side are some shops and the Westminster Bridge Station of the Metropolitan District Railway. Westward, **GREAT GEORGE STREET** runs to St. James's Park, and along Birdcage Walk to Buckingham Palace. A stately pile of **New Government Offices** is being erected on the commanding corner site at the junction of Whitehall and Great George Street, the architect being Mr. J. M. Bryden. The block will eventually extend right back to St. James's Park, but at present only the portion facing Whitehall is required. In Great George Street is the **Institute of Civil Engineers**, occupying the site of three old houses, in one of which the body of Lord Byron lay in state for two days. The building was designed by *Charles Barry*, the eldest son of the architect of the Houses of Parliament, and its façade is in the Italian-Renaissance style. The busts in circular niches along the expanded frieze are those of Telford, Brindley, Watt, Rennie, Stephenson, Brunel, and Smeaton. On the opposite side of the street is the **Surveyors' Institution**.

Immediately before us, one of the most striking and picturesque scenes the metropolis can present is opened to our view. On the right of the picture, is the venerable abbey, with St. Margaret's Church adjoining it; on the left, is New Palace Yard, with Westminster Hall and the magnificent Palace of Westminster, as the Houses of Parliament are sometimes called. In **PARLIAMENT SQUARE**, the open and ornamentally laid-out space to the west of New Palace Yard, and to the north of the abbey, are bronze **Statues of George Canning** (*Westmacott*), **Sir Robert Peel** (*Noble*), **Lord Palmerston** (*Woolner*), the **Earl of Derby** (*Noble*), and the **Earl of Beaconsfield** (*Mario Raggi*). Close to Westminster Hall stands the new statue of **Oliver Cromwell** (*Hamo Thornycroft*), unveiled in November, 1899. The figure is ten feet high, the pedestal twelve. The statue is one of the most successful of modern times. The Protector is represented in military attire, but bareheaded. In his left hand he clasps a Bible, his right rests on the hilt of his sword. Near the corner of Great George Street, is a large Gothic *Drinking-Fountain*, erected in 1865 in memory of the promoters of the abolition of slavery in British possessions. We make our way to **New Palace Yard** a spacious quadrangle, with residences of the librarian

and other officers of the House of Commons, on the eastern side, the great clock-tower at the northern angle, and Westminster Hall on the south. On the other side, it is bounded by handsome iron railings, with ornamental lamps. The old palace of Westminster, built by Edward the Confessor and enlarged by the Norman kings, had two enclosed yards, or courts, the older, at the southern end, still retaining the name, as we shall see as we come to notice Old Palace Yard, when describing the entrance to the House of Lords. In the fourteenth and fifteenth centuries, the wool market of London was held in the open space now known as New Palace Yard. The gate of the old market was pulled down in 1741, to make room for the abutments of Westminster Bridge. It was then for a time a place of punishment. Here the Duke of Hamilton, Lord Capel, and other Royalists were beheaded; and here Prynne, the Puritan, and Titus Oates, the arch-perjurer, stood in the pillory. The palace, which had been greatly damaged by fires, ceased to be a royal residence when Henry VIII. took possession of Whitehall.

### Westminster Hall.

[Map I. : L 13].

**Cab Fares :** From Paddington railway station, 2/-.

From Broad Street, Cannon Street, Euston, Fenchurch Street, King's Cross, Liverpool Street, Mansion House, or St. Pancras stations—1/6.

From Charing Cross, Holborn Viaduct, London Bridge, Ludgate Hill, Victoria, or Waterloo stations—1/-.

**Nearest Railway Station :** Westminster Bridge.

This noble and ancient hall—next, perhaps, to Westminster Abbey and the Tower, the oldest and the most famous of the many interesting architectural memorials of London—is now the public entrance to the Houses of Parliament. It was originally erected by William Rufus, who projected a magnificent extension of the old palace. The hall was rebuilt by Richard II. in 1397, the clerk of the works being no other than Geoffrey Chaucer, the father of English poetry, who, singularly enough, lived in the passage which is now the entrance to the Poets' Corner of Westminster Abbey. Under his superintendence, the height of the hall was increased and the grand timber roof, which we may see to-day, was added. Considerable restoration was effected in 1802; and many improvements and alterations were made in 1840, when it was transformed into a grand vestibule for the new Houses of Parliament. It is one of the largest—if not, indeed, the largest—hall in the world with a roof unsupported by pillars, excepting, of course, the modern railway stations, whose roofs are formed by gigantic ribs of cast-iron. The length is two hundred and forty, the breadth seventy

## GUIDE TO LONDON.

and the height ninety-two feet. The timber roof is regarded as *chef d'œuvre*. The ornamentations of the projecting beams are carvings of angels, supporting shields, charged with the arms of Richard II. and Edward the Confessor; and on the stone frieze



[Notting Hill.]

WESTMINSTER HALL.

York & Son.]

beneath the windows, are sculptures of a hart couchant and other devices of Richard II. The roof was repaired and extended in 1820, the oaken beams then added being taken from old ships of war at Portsmouth. The first English Parliament sat here. Royal festivities—among them the coronation banquets, when the champion

of England rode into the hall, and threw down the glove against all comers—were held here. Charles I. was tried and condemned in the hall. Here, Cromwell, clothed in purple and ermine robes, was proclaimed Lord Protector; and here, a few years afterwards, his head was exposed on the point of a pike. In this hall, too, were tried and condemned William Wallace, Lord Cobham, Sir Thomas More, the Protector Somerset, the Earl of Essex, Sir Thomas Wyatt, the Earl of Strafford, and Guido Fawkes, Lords Balmerino and Lovel, and Lord Ferrars, who murdered his steward. It was the scene, too, of the long trial of Warren Hastings. Last, but scarcely least, it was the scene, on the 26th and 27th of May, 1898, of the lying-in-state of Mr. Gladstone, previous to his interment in Westminster Abbey. Ranged along the sides of the hall, are Statues of James I., Charles I., Charles II., William and Mary, George IV., and William IV. The Courts of Queen's Bench, Common Pleas, Exchequer, Divorce, and other divisions of the High Court of Judicature, which formerly occupied a stack of buildings on the western side of the Hall, removed their sittings to the New Law Courts in the Strand at the close of 1882, and the old courts have been pulled down, so that an open view of the western side of the Hall, skilfully restored to original appearance, can be had from the very street.

### The Houses of Parliament.

[Map I. : M-N 13.]

The great fire of the 16th of October, 1834, swept away the old Houses of Parliament. St. Stephen's Chapel, built by Edward III., had been for centuries the place of meeting of the House of Commons—a fact which explains, what might otherwise be a recondite allusion, the popular phrase, "returned to St. Stephen's." There was an eager competition among architects when designs for the new Houses were asked for, and ultimately the plans presented by Barry were selected. The first stone of the existing structure was laid in April, 1840. The site occupies an area of eight acres; and the entire range of buildings is nine hundred feet in length and three hundred in width. A terrace, nine hundred and forty feet long and thirty-three wide, extends along the river, towards which is the principal façade of the edifice, decorated with the statues of the kings and queens of England, from William the Conqueror to Victoria, and panelled sculpture, representing coats of arms and royal devices. The architectural style adopted is the richest Gothic (Perpendicular or Tudor), and the stone employed on the exterior is magnesian limestone from Yorkshire which unfortunately has already begun to suffer from the effects of the climate. In the interior, Caen stone



has been used ; and the river terrace is of Aberdeen granite. There are eleven open courts, eleven hundred apartments, a hundred staircases, and its corridors are more than three miles in length. The great **Victoria Tower**, at the south-western angle, is three hundred and thirty-one feet high to the top of the metal crowns on the angle turrets ; it is seventy-five feet square, and it rises over four fine Pointed arches, sixty feet in height. There is a spiral staircase of five hundred and fifty-three steps to the upper floor of the tower. The flagstaff is of wrought iron, a hundred and twenty feet high, two feet in diameter at the base and nine inches at the summit. A flag flies when the House is sitting. The royal entrance is beneath the tower. The elegant **Central Tower** is used as the main air shaft for ventilating the Houses ; it rises to the height of two hundred and sixty-one feet. At the north-western angle of the stately pile is the **Clock Tower**, forty feet square and three hundred and twenty high. It is divided into nine storeys, besides the clock-room itself ; in each of these storeys are a number of rooms,\* and two huge shafts run up the centre. One of these is constructed for the ventilation of the edifice, and the other—a hundred and sixty feet high—supports the clock itself, and allows for the passage up and down of its huge weights. A spiral staircase communicates with the clock-chamber, a dark room twenty-five feet high and twenty-eight by nineteen in area, and, with the bell-room, two hundred feet above the street. The **Clock**, which is wound up by water by means of a self-acting apparatus, has four faces. Each dial is twenty-two feet and a half in diameter, weighs four tons, and is automatically illuminated at night. The figures are two feet high and nearly six apart ; the minute hand is sixteen and the hour hand nine feet long. The clock was made by Dent, of the Strand, from the designs of Mr. E. Beckett Denison, Q.C., now Lord Grimthorpe. The hours are struck on a bell, known as "Big Ben" (so named after Sir Benjamin Hall, who filled the post of chief commissioner of works at the time the bell was cast) and weighing thirteen tons. The quarters are chimed on eight smaller bells. The spiral staircase terminates in the bell-room ; but it is possible to go still higher by means of ladders. In this way, we may reach the **Lantern Gallery**, a hundred feet below the roof of the tower.

The interior of the Houses of Parliament is as grand as is the exterior. *Visitors are admitted to view it on Saturdays between ten and four o'clock. When Parliament is sitting, admission to hear the debates in either House can only be obtained by means of a member's order.*

\* These rooms are occasionally used as prisons. In one of them Mr. Bradlaugh was confined when he was taken in custody by the sergeant-at-arms, charged with an offence against the House of Commons.

Entering the building beneath the Victoria Tower, we ascend a staircase fifteen feet wide, the twenty-six steps of which are composed of Aberdeen granite. The staircase is lighted by painted windows, in one of which is a portrait of Edward the Confessor, and in the other that of Queen Victoria. This staircase leads up to the **Norman Porch**, the vaulted porch of which is supported by an elegant central pillar. A door to the left leads to the **King's Robing Room**, richly decorated with frescoes by *Dyce*, representing the virtues of chivalry as illustrated in the Arthurian Legends. From this room, the **Royal Gallery**, leads to the House of Lords. The floor is formed of beautiful mosaics, and the ceiling is wainscoted and richly gilded. On the walls are two large frescoes by *Maclise* (each forty-five feet long and twelve high). They represent—

The Death of Nelson at the Battle of Trafalgar.

The Meeting of Wellington and Blucher after the Battle of Waterloo.

At the east end of the chamber, a chair of state stands, beneath a canopy of carved oak, on a dais, approached by three steps.

The **Princes' Chamber**, between the Royal Gallery and House, is artistically decorated in the mediæval style. There is a marble group, by *Gibson*, of Queen Victoria, on the throne, supported by Mercy and Justice. Three painted windows show the rose, thistle, and shamrock, and on the walls are panels, with portraits of English sovereigns and eminent personages of the Tudor period. Two doors lead from this room into—

The **House of Lords**, a very superb hall, ninety feet long, forty-five wide, and forty-five high, and lighted by twelve painted windows, with portraits of the monarchs of England, and their queens. The throne has a gorgeous gilt canopy; and the decorations of the House are extremely ornate, though somewhat dark and heavy. Between the windows, are niches, in which are statues of the barons who compelled King John to sign the Magna Charta; and on the lofty arches of each end are frescoes—

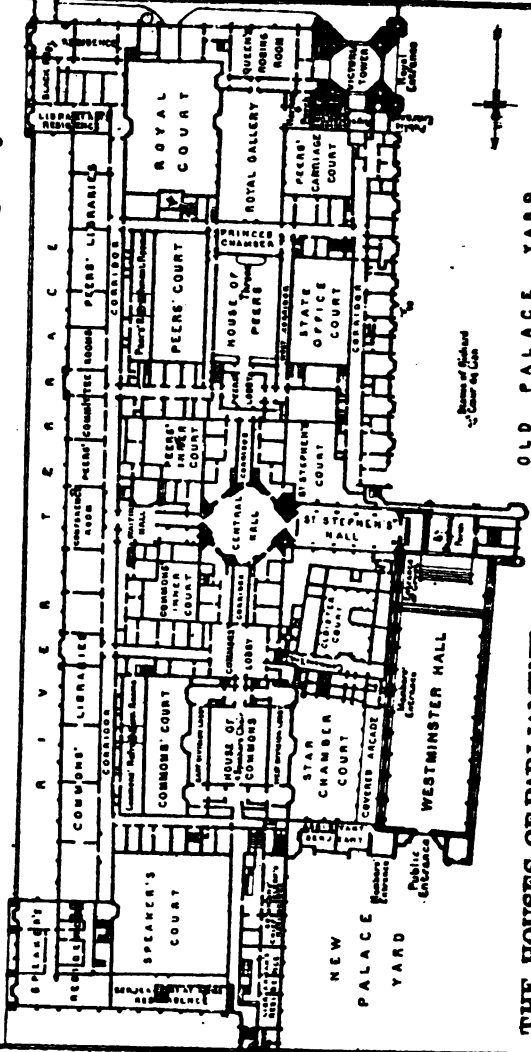
Edward III. conferring the Order of the Garter on the Black Prince—*Cope*.

The Baptism of Ethelbert—*Dyce*.

Judge Gascoigne committing Prince Henry to the Tower—*Cope*.

These frescoes are above the throne, and at the opposite end are symbolic figures—"Justice" (*Maclise*), "Religion" (*Horsley*), and "Chivalry" (*Maclise*). Before the throne, is a cushioned seat, the famous "woolsack," on which the Lord Chancellor sits. The seats for the Peers are covered with red morocco. At the end of the House, opposite the throne, is the "bar," a space to which the members of the House of Commons are admitted to hear the royal speech at the opening of the session of Parliament. An ornamental gallery is beneath the window, and there are reporters' and

R I V E R T H A M E S  
A R I V E R T E R A C C E



THE HOUSES OF PARLIAMENT.

Scale of Feet

Stone of Scone  
at Court of Law

OLD PALACE YARD



strangers' galleries. The ceiling and walls are adorned with heraldic ornaments, symbols, devices, and monograms. The chamber is lighted by electricity.



[Retgatz.]

THE HOUSE OF LORDS.

F. Frith & Co., Ltd.,]

The **Peers' Lobby**, in which every member of the House of Lords has his own hat-peg, &c., with his name above it, is richly fitted up, some of the brasswork being specially worthy of examination ; and

the **Peers' Robing Room**, to which it leads, contains two grand frescoes by *Herbert*, "Moses bringing down the Law" and "The Judgment of Daniel."

The two Houses are separated by the Octagonal Hall and two corridors. The **Peers' Corridor**, which we reach on leaving the House of Lords, contains eight frescoes :—

The Funeral of Charles I.

The Expulsion of Members of a College at Oxford for refusing to sign the **Omnium**.

The Defence of Basing House by the Cavaliers.

Charles I., planting his Standard at Nottingham—*Pickersgill*.

Speaker Lenthall, defending the Rights of the House of Commons against Charles

I., when he attempted to arrest Five Members—*Cross*.

The Departure of London Citizens to assist the Garrison of Gloucester.

The Departure of the "Mayflower" for New England—*Cope*.

Parting of Lady Russell from her husband, Lord Wm. Russell, before his Execution.

The **Octagonal Hall** is sixty feet in diameter and seventy-five high ; it has a vaulted stone roof, ornamented with Venetian mosaic, representing the heraldic symbols of the arms of England. Above the doorway, are pictures in mosaic. In the niches at the sides of the doors, are statues of English sovereigns and their queens. A statue of the **First Earl Russell** (better known as Lord John Russell) (*Boehm*) was placed here in November, 1880; and one of the **First Lord Iddeleigh** (Sir Stafford Northcote) (*Boehm*) was added in 1889. A much-abused **Statue of John Bright**, "the people's tribune" (*Gilbert*), faces the last-named presentment ; and one of **Lord Granville** (*Thornycroft*) stands near the Telegraph Office. The latest addition is a life-sized **Statue of Mr. Gladstone** (*F. W. Poweroy*), unveiled in May, 1900. A bust in white marble of **Lord Randolph Churchill** is placed in the corridor of the members' staircase leading to the House. The **Post and Telegraph Offices** are to be found in this hall, whence run the staircases to the Strangers' Gallery and to the committee rooms of the House ; and in its wall are preserved the standard yard and pound—a length of bronze and a mass of platinum, by which the weights and measures of the empire are regulated. There are four sets of these standards, the other three being preserved at the Mint, by the Royal Society, and at Greenwich Observatory, respectively.

In the **Waiting Hall** ("The Hall of the Poets"), on the east side of the Octagonal Hall, are frescoes, representing scenes taken from the works of British poets :—

Patient Griselda, from Chaucer—*Cope*.

Red Cross Knight overcomes the Dragon, from Spenser—*Watts*.

Lear disinheriting Cordelia, from Shakespeare—*Herbert*.

Satan touched by the Lance of Ithuriel, from Milton—*Horsley*.

St. Cecilia, from Dryden—*Tenniel*.

The Thames, from Pope—*Armitage*.

The Death of Marmion, from Scott—*Armitage*.

The Death of Lara, from Byron—*Dyce*.



THE HOUSE OF COMMONS.

The **Commons' Corridor**, opening from the northern side of the hall, corresponds with the Peers', and completes the communication between the two chambers. On the walls, are frescoes :—

Alice Lisle concealing Fugitives after the Battle of Sedgemoor—*Ward*.  
 The Last Sleep of Argyle—*Ward*.  
 The Acquittal of the Seven Bishops.  
 The Lords and Commons offering the Crown to William and Mary.  
 General Monk announcing his Support of the Liberty of Parliament.  
 The Disembarkation of Charles II.  
 The Execution of Montrose—*Ward*.  
 Jane Lane assisting the Flight of Charles II.

The **House of Commons** is less richly ornamented than is the gilded chamber where the Peers sit. It is seventy-five feet long, forty-five wide, and forty-one high ; but it is not large enough for the accommodation of the six hundred and seventy members who are entitled to take part in its proceedings. It only contains seats for four hundred and seventy ; so that on the occasion of an interesting debate, or of an important party division, chairs are placed in every available spot and many gentlemen seat themselves on the gangway steps or in the gallery. The present ceiling is not the original one ; it is of ground glass, and was added for the improvement of the ventilation of the chamber. There are twelve windows, on which are painted the arms of the parliamentary boroughs at the date of the erection of the House. The Speaker's chair is at the northern end, and in front of it is the table at which the clerks sit, and on which the mace is laid when the House is sitting. The seats of the ministers and their supporters are on the right of the Speaker, and those of the Opposition on the left. Above the Speaker's chair, is the reporters' gallery ; and over that a gallery for ladies—but an ornamented lattice-work prevents them from being seen, and they are supposed, by a Parliamentary fiction, not to be in the House. At the other end of the chamber, is the peers' gallery, with the strangers' gallery, close to it. The electric light illuminates the sittings of the "faithful Commons."

Returning to the Central Hall, a door on the right hand (the western side) affords access to **St. Stephen's Hall**, a fine gallery, ninety-five feet long and thirty feet wide, which occupies the site of St. Stephen's Chapel, where, as we have seen, the first sittings of Parliament were held. In it, are statues of—

John Hampden—*Foley*.  
 Selden—*Foley*.  
 Sir Robert Walpole—*Bell*.  
 Lord Chatham—*McDowell*.  
 William Pitt—*McDowell*.  
 Henry Grattan.

Lord Clarendon—*Marshall*.  
 Lord Falkland—*Bell*.  
 Lord Somers—*Marshall*.  
 Lord Mansfield—*Bailey*.  
 Fox—*Bailey*.  
 Burke—*Theed*.

In the niches at each side of the doors, are statues of the



*Symons & Co.,*

WESTMINSTER BRIDGE AND THE HOUSES OF PARLIAMENT.

[23, Bonnyrie St, E.C



Norman sovereigns and their queens. This gallery gives direct access to **Westminster Hall**, by descending a flight of steps, beneath **St. Stephen's Porch**, an arch, sixty-two feet high, lighted by a charmingly painted window. A door near the foot of these steps gives access, by another flight, to—

### St. Stephen's Crypt,

a remnant of the old building, and now used as a chapel for the residents in the palace. It was restored by *E. M. Barry*. It is ninety feet long, twenty-eight wide, and twenty high; and it is lighted by seven stained-glass windows, representing the ministry and martyrdom of St. Stephen, St. John, St. Catherine, and St. Lawrence, and the legend of St. George and the Dragon. The east wall is panelled, with full length figures, on a gold ground, of St. Peter, St. Stephen, St. Oswald, St. Etheldreda, St. Edmund, St. Edward the Confessor, St. Margaret of Scotland, and St. Edward the Martyr. The reredos is of marble and mosaic. The columns are of polished Purbeck marble. The chapel—(it was consecrated as the *Church of St. Mary Undercroft*, and that is its proper title)—will hold two hundred and fifty persons.

Adjoining the east side of Westminster Hall are **St. Stephen's Cloisters**, a portion of the old Houses of Parliament which escaped the fire. They are beautifully ornamented with groining and tracery.

In **OLD PALACE YARD**, between the Houses of Parliament and Westminster Abbey, is the spirited equestrian **Statue**, in bronze, of **Richard Cœur de Lion**, by *Marochetti*; it was originally placed in front of the Exhibition building of 1851, in Hyde Park.

The London County Council propose to construct a new embankment and gardens between the Houses of Parliament and Lambeth Bridge. The scheme will involve an expenditure of at least half a million pounds, and will much improve the approach to the Houses of Parliament from the Embankment.

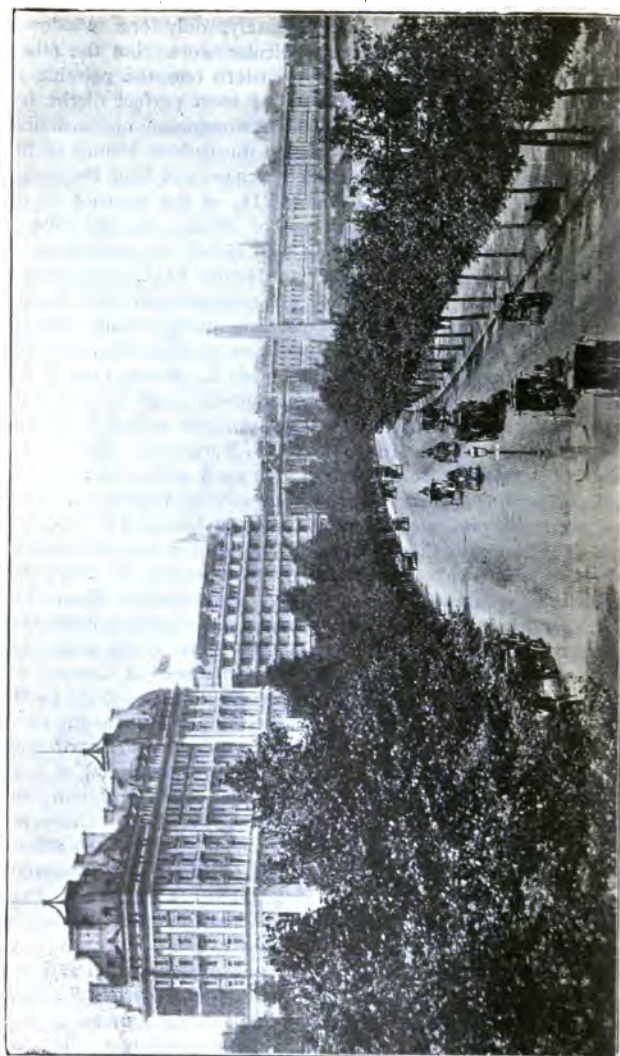
### St. Margaret's Church,

[Map I. : M 13.]

on the southern side of the square, is the parish church of Westminster. The first church on the spot was built by Edward the Confessor about 962, for the use of the poor people who had gathered about the Abbey. It was rebuilt by Edward I., and ~~altered~~ altered by Edward IV. In 1735, the church was repaired at the expense of Parliament, and the east end was rebuilt in 1758. In this church, the Speaker and such members of the House of Commons as choose to go with him attend service on certain solemn occasions, the Speaker's chair of state being in front of the west gallery. The church is of Perpendicular architecture, the

nave being separated from the aisles by two beautiful rows of arches of that style. Unfortunately, only one window—that over the vestry—is of Perpendicular work; but the others are worth examination. The large eastern one, the painting on which represents the Crucifixion, is the most perfect of the few remains of ancient glass which the short domination of Puritanism in our land has left us. According to the curious history of this relic, it was in the first place intended as a present from the magistrates of Dort, in Holland, to Henry VII., on the occasion of the marriage of his son Arthur, Prince of Wales, to Catharine of Aragon; but both prince and King died before its completion. It was, however, finished, and sent to Henry VIII., who gave it to Waltham Abbey, from which it was removed after the dissolution of the monasteries. After some vicissitudes, it came into the possession of General Monk, who, to save it from the destructive Puritans, enclosed it in a case and buried it. About 1740, it was sold to a private gentleman for fifty guineas; and his son, some twenty years later, realised a handsome profit by selling it for four hundred guineas to the restorers of St. Margaret's, where it has found its permanent resting-place. On each side of the window are the old colours of the Queen's Westminster Volunteers. They were originally presented to the volunteers by George III.; and, fifty years after his death, they found their last home in the parish church of the city with which the regiment was connected. Of late years, most of the windows have been filled with stained glass. The great west window was the gift of several Americans, in memory of Raleigh; another—that at the east end of the south aisle—was placed there by the printers in 1882, as a memorial of Caxton; the Milton window, at the west end of the north aisle, was given by Mr. G. W. Childs. The Jubilee window, erected in 1887, was the result of a subscription; as was also the Blake window, in the north wall. That at the west end of the south aisle is a memorial of Lord Frederick Cavendish, assassinated in Phoenix Park, Dublin; and others commemorate Mr. W. H. Smith, Lord and Lady Hatherley, Sir T. Erskine May, &c. The most recent addition to the stained glass is the memorial of Bishop Phillips Brooks, of Massachusetts. Caxton and Raleigh, Admiral Blake, Titus Oates, John Pym, Skelton, Harrington, and the wife and child of Milton are among those who sleep in the church and its graveyard. Some few years ago, the church was restored from roof to floor; when this was done, the beautiful new west porch, designed by *H. P. Burke Downing*, was added at a cost of about a thousand pounds.

Leaving St. Margaret's, a few steps will conduct us to the north door of Westminster Abbey, which we deal with in the next chapter.



F. Frith & Co., Ltd.,

THE THAMES EMBANKMENT.

[Kriegel.]



*J. P. Dolman,*]

[*Chiswick*

A STATE FUNCTION AT BUCKINGHAM PALACE.

## EXCURSION VI.

### WESTMINSTER ABBEY TO VICTORIA.

THE city of Westminster was a busy spot long before London had any being. The good dry land, on which St. Stephen's now stands, was, when the Romans reached this part of Britain, a part of the Thames. Hemmed in to the east and west and made a deep, rapid, and impassable river, it was here spread out in a wide and shallow, and withal sluggish, stream, near the north brink whereof there arose a small eyot, overgrown with briers and brushwood, and known as Bramble Island. It was impossible to cross the river, with any prospect of safety, for many miles on either side of this spot; and the Britons had therefore established a ford at this point, and built the necessary houses for the accommodation of travellers and the marts at which they might obtain their necessaries on the little eyot. The Romans followed their example, and brought the main roads, Watling and Dover Streets, into connection with the ford. They doubtless removed much of the under-wood which gave the island its name; and they established a station here, and built a town near it, with soldiers and civilians,

houses and a cemetery, and everything else appertaining thereto. Here, too, they erected temples to their gods ; and when they became Christians, they built here a church in which to worship the living God. That it certainly existed, is proved by the many relics of it—pieces of mosaic pavement and so forth—now and then brought to light. That at one time its inhabitants were Christians is shown by the sarcophagus of Valerius Amandinus, on which the cross is prominently sculptured ; it was dug up in 1869 and may now be seen at the entrance to the chapter house of Westminster Abbey. When the Romans left, a succession of British kings resided on Bramble Island ; and we are told that one of them—English authors give his name as Lucius, and Welsh writers (possibly, more correctly) call him Lleuvgw-ap-Coel-ap-Cyllin — built a Christian church on the site of an old temple of Apollo. The Saxons, in their turn, devastated the British town and destroyed its church ; but it soon recovered from the blow.

### Westminster Abbey.

[Map I. : M 13.]

**Cab Fares :** From Paddington railway station—2/-.  
 From Broad Street, Cannon Street, Euston, Fenchurch Street, King's Cross, Liverpool Street, Mansion House, and St. Pancras stations—1/6.

From Charing Cross, Holborn Viaduct, London Bridge, Ludgate Hill, Victoria or Waterloo stations—1/-.

**Nearest Railway Station :** Westminster Bridge.

In the seventh century, Sebert, the first Christian king of the East Saxons, built his palace on the island ; he afterwards erected a church here, and it was, so saith tradition, consecrated by St. Peter himself, who suddenly appeared for that purpose. The church, however, was not completed when King Edgar ascended the throne ; that monarch, under the influence of Dunstan, not only finished it, but added a monastery for twelve monks of the Benedictine order. It was afterwards destroyed by the Danes, and rebuilt about 1050 by Edward the Confessor, who made it an abbey and ordained that henceforth the monarchs of England should be crowned in it ; and, throughout all the great political changes England has since endured, that order has been religiously obeyed. Edward also presented to the treasury a golden crown and sceptre, and other insignia of state, to be worn at coronations, and some of these were used by Queen Victoria, nearly eight hundred years after the Confessor was laid in his tomb. It was natural, too, that monarchs should wish to "sleep their last sleep" in the spot where they were crowned ; and many of our kings and queens lie in the abbey. It has been called England's Pantheon, because, in addition, room has been found for her leading statesmen and warriors, her poets, artists, and men of letters—in fact, all that the nation holds dear—as well. At the

time of the erection of the Confessor's Abbey, the site had ceased to



York & Son,]

[Notting' Hill.

THE WEST FRONT.

be an island. The branch of the Thames, which cut it off from the rest of Middlesex, had been filled up, and the main river had been

embanked and deepened, so that much of the land on which the houses now stand had been rescued from the water. Many buildings, too, had sprung up around the abbey, which was called the west minster, to distinguish it from the east minster (St. Paul's Cathedral), on the summit of a hill, a mile off.

Only a few fragments of Edward's church—perhaps, the first in England in which the Norman style was adopted—remain in some parts of the cloisters. Henry III. pulled it down, in the thirteenth century, in order to erect the present splendid edifice on its site ; and he himself built the eastern portion of the nave and aisle. Like all our large churches, the abbey was the growth of centuries. The western portions were added at various periods between 1340 and 1483. The north and west cloisters were built by Abbot Litlington, in the reign of Edward III. ; in them are the tombs of some of the early abbots, half-obliterated effigies of whom may be traced on the pavement. The Jerusalem Chamber, at the south-western angle of the abbey—the place where Henry IV. died suddenly, so partially fulfilling the prediction that he should die in Jerusalem—was also built by Abbot Litlington. The splendid chapel at the eastern end was added by Henry VII. between 1503 and 1512. During the Civil War and the Commonwealth, the church was sadly neglected and fell into a very dilapidated condition. Sir Christopher Wren was commissioned to restore it ; and he erected the two inadequate and incongruous western towers so familiar to us all. In 1895-6, the old houses to the south-east of the abbey were pulled down, leaving an open space, which shows clearly the splendid proportions of the old church.

The form of the abbey is that of a Latin cross, and the total length, including Henry VII.'s chapel, is five hundred and twenty feet ; its breadth at the transept is two hundred and three feet, and the height of the western tower is two hundred and twenty-five feet. The Choir extends beyond the transept to the middle of the nave, from which it is separated by an iron screen. Before the altar is an old pavement of mosaic, laid down by Abbot de Ware in 1260. The inscriptions are now nearly obliterated. The wood-carving of the choir, executed in 1848, is very beautiful and elaborate, especially the ornamentation of the dean's stall and the canopies of the canons' stalls. The galleries above the aisles are very spacious, and were probably intended by the architect for spectators at the great ceremonies of the Church. The effect of the tall columns and the narrow pointed arches supporting the groined roof is very fine. The superb west window has figures of Moses and Aaron and the patriarchs. The great "rose" window, in the north transept (seen from the churchyard), has paintings of Christ and the apostles ; and in the





monuments. Space will not permit us to enumerate them all, and perhaps it is not necessary. For, in each division of the church, is placed a plan of the monuments, to which the visitor can refer. The dates given show the years of death. We enter the abbey by—

The **North Transept**, the large stained window of which represents the foundering of the *Captain* off Cape Finisterre, in 1870. Pitt and Fox, the great contemporary statesmen, who died in the same year (1806), are buried in this transept, almost side by side. Near them, lies Henry Grattan (1820). Among the monuments in this transept, generally known as "the Statesmen's Aisle," are those to—

Lord Chatham (1778)—*Bacon*. John Holles, Duke of Newcastle (1711)—*Bird*. George Canning (1827)—*Chantry*. Earl Canning (1862)—*Foley*. Viscount Stratford de Redcliffe (1880)—*Boehm*. Lord Beaconsfield (1881)—*Boehm*. Lord Palmerston (1865)—*Yackson*. Captains Bayne, Blain, and Lord Manners (mortally wounded during Rodney's victorious engagements, on April 9th and 12th, 1782)—*Nollekens*. William Cavendish, Duke of Newcastle (1676), and his wife. General Malcolm (1833)—*Chantry*. Admiral Warren (1752)—*Roubiliac*. Lord Londonderry and Castle-reagh (1822)—*Thomas*. William, Lord Mansfield (1793)—*Flaxman*. Sir Robert Peel (1850)—*Gibson*. Earl of Aberdeen (1860)—*Noble*. Mrs. Elizabeth Warren (1816)—*Westmacott*. Sir G. C. Lewis (1863)—*Weekes*. General Eyre Coote (1783)—*Banks*. Francis Horner, M.P. (1817)—*Chantry*.—Admiral Balchen (perished, with nearly a thousand others, in the shipwreck of the "Victory," 1744)—*Scheemakers*. General Hope (1789)—*Bacon*. Warren Hastings (1818)—*Bacon, jun.* Richard Cobden (1865)—*Woolner*. Earl of Halifax (1771)—*Bacon*. Admiral Watson (1757)—*Scheemakers*. Admiral Vernon (1757)—*Rysbrack*.

The most recent addition to the graves is that of **Mr. and Mrs. Gladstone**. The former died, it will be remembered, in 1898, the latter on June 14, 1900. When Mr. Gladstone was buried in the Abbey it was arranged that in the course of events his last resting place should be shared by the faithful companion of his arduous and eventful life.

We next enter the **North Aisle of the Choir** (for, by an unusual arrangement, the choir and its aisles extend further to the west than the transepts); it is generally known as "the Musicians' Aisle," on account of the number of organists and composers, who are either buried or commemorated in it. Among them, are (those whose names are marked with an asterisk (\*) are buried here) :—

Balfe (1870)—*Mallempre*. Arnold\* (1802). Purcell\* (1695). Blow\* (1708). Burney (1814). Croft\* (1727). Sterndale Bennett\* (1875).

Of the other monuments, the chief are those to—

Sir T. F. Buxton, M.P. (1845)—*Thrupp*. W. E. Forster (1886)—*Pinker*. Sir T. Heskett (1605). Dr. Chamberlen (1728)—*Scheemakers* and *Delvaux*. Sir S. Raffles (1826)—*Chantry*. William Wilberforce, the pioneer of the emancipation of the slaves (1833)—*Joseph*. Darwin (1882)—*Boehm*. Lord John Thynne (1880)—*Armstead*. Sir G. L. Staunton (1801)—*Chantry*. Admiral Temple West (1757). Dr. Peter Heylin, historian (1662). Herschel, the astronomer (1871).

The stained-glass windows on this side of the church are in memory of R. Stephenson, J. Locke, Brunel, and Trevethick, the celebrated engineers. Ben Jonson (1637) was buried in an upright position near the centre of the north aisle of the nave, the spot being marked by a stone with the inscription, "O rare Ben Jonson." The

**Choir Screen**, the woodwork whereof dates from 1831 and enclosed the stonework of the thirteenth century, is a conspicuous object from the west end of the church; and against it are two large monuments—those to Earl Stanhope (1720), *Kent*, and Sir Isaac Newton (1727), *Rysbrack*. The **Organ**, built by Schreider, and



*F. Frith & Co., Ltd.,*]

[*Reigate.*

**THE NORTH TRANSEPT.**

altered and enlarged by Hill in 1884, is divided; it stands on each side of the screen, the organist's seat being in the centre. Dr. Bridge declares that it is the finest cathedral organ in the kingdom. It has five manuals. One of them is attached to the celestial organ, among the latest additions to the instrument, and the gift of an

amateur, Mr. A. D. Clarke; it is placed two hundred feet away from the main body of the organ, in the triforium of the south transept over Handel's grave, and actuated by electricity. The



[Heraldic.]

THE CHOIR SCREEN.

F. Frith &amp; Co., Ltd.

antiphonal effects to be obtained by the use of the great organ, on the screen, and the celestial are quite unique, nothing of the kind having ever been attempted before. The great organ was originally built under Purcell's own direction and though it has been repaired

and increased more than once since his day, there has been no new organ in the abbey since then. A new carved oak case, from designs by the late *J. Pearson, R.A.*, was recently constructed, portions of the original case being incorporated. It was erected as a memorial of Purcell, in connection with the celebration, in the autumn of 1895, of the two hundredth anniversary of the death of that eminent organist.

The Nave, like every other part of the church, is crowded with monuments. In the North Aisle, are (among others) those of—

Dr. R. Mead (1754)—*Scheemakers*. Spencer Perceval (murdered by Bellingham in the House of Commons, 1812)—*Westmacott*. Mrs. Mary Beaufoy (1705)—*Grinling Gibbons*. General Killigrew (fell at Almanza, 1707)—*Bird*. Sir C. Lyell (1875)—*Theed*. C. J. Fox (1806)—*Westmacott*. Captain Montague (1794)—*Flaxman*. Sir James Mackintosh (1832)—*Theed*. George Tierney (1830)—*Westmacott*. Marquis of Lansdowne (1863)—*Boehm*. Lord Holland (1840)—*Bailey*. Earl Russell (1878)—*Boehm*. Zachary Macaulay, father of the historian (1838)—*Weekes*. John Hunter (1793), whose remains were brought from St. Martin's-in-the-Fields in 1859. Dr. John Woodward (1728)—*Scheemakers*. Sir Isaac Newton (1726)—*Rysbrack*.

In the Centre of the Nave, are the graves of several notable persons, including—

George Peabody, the philanthropist (1869); Archbishop Trench (1886); Dr. Livingstone (1873); Tompion, "the father of English watchmakers" (1713), and Graham, his apprentice (1751); Robert Stephenson (1859); Sir Charles Barry (1860); G. E. Street (1881); Sir G. G. Scott (1878); Lord Lawrence (1879); Sir James Outram (1863); Lord Clyde (1863); the Earl of Dundonald (1831), &c.

The Pulpit, constructed of coloured marbles, from a design by Sir G. G. Scott, is a memorial of the commencement of the special services in the nave in 1859, and bears presentments of the four Evangelists, and of St. Peter, and St. Paul, with a medallion head of Christ in the centre panel.

The window over the Western Door was filled with stained glass in the reign of George II., as witness his arms in its centre. It is divided into twenty-four large and fourteen small compartments, which contain representations of the Patriarchs, Moses, Aaron, &c. Near the door are monuments to—

The Earl of Shaftesbury (1885)—*Boehm*. Jeremiah Horrocks (1641). John Conduit (1737)—*Cheere*. William Pitt (1806)—*Westmacott*. Admiral Sir Thomas Hardy (1732)—*Cheere*. Captain J. Cornewall (1743)—*Taylor*.

The Baptistery is near the Jerusalem Chamber. One of its windows contains a knight in plate armour, believed to represent the Black Prince, while the other is a memorial of Herbert (1632) and Cowper (1800). Here are commemorated :—

James Craggs (1721)—*Guelphi*. William Wordsworth, the poet (1850)—*Lough*. Rev. John Keble (1866)—*Woolner*. Rev. F. D. Maurice (1872)—*Woolner*. Rev. Charles Kingsley (1875)—*Woolner*. Henry Fawcett (1884)—*Alfred Gilbert*. Matthew Arnold (1888)—*Bruce Joy*. Arnold of Rugby School (1896)—*Gilbert*.

In the South Aisle, above the door leading to the deanery, is the Abbots' Pew (a small gallery), erected in the sixteenth century by

Abbot Islip. As we walk eastward, we pick out the following from the monuments which crowd the aisle :—

William Congreve (1729)—*Bird*. Dean Buckland (1856)—*Weekes*. Lord Lawrence (1879)—*Woolner*. General Wade (1748)—*Roubiliac*. Sir J. Outram (1863)—*Noble*. General Hargrave (1750)—*Roubiliac*. Earl Godolphin (1712)—*Bird*. Colonel Townshend (1759)—*Eckstein*. Major André (1780)—*Van Gelder*.

In the South Aisle of the Choir, are—

Thomas Thynne (murdered in Pall Mall in 1682)—*Quellin*. Dr. Isaac Watts (1748)—*Banks*. Thomas Owen (1598). John (1791) and Charles Wesley (1791)—*Adams-Acton*. Charles Burney (1818)—*Gahagan*. Pasquale de Paoli (1793)—*Flaxman*. Admiral Sir Cloudesley Shovel (1717)—*Bird*. Sir G. Kneller (1717)—*Rysbrack*, designed by Kneller himself. Sir Thomas Richardson (1635)—*Rysbrack*. Dr. A. Bell (1832)—*Behnes*.

In the centre of the South Transept, or Poets' Corner, considered by many the most interesting part of the abbey, is a whole aisle, over the Grave of "Old Parr" (1635), supposed to have lived to the age of 152. The transept is famed throughout the English-speaking world ; for here are memorials—monuments, busts, and inscriptions—of the most famous English authors of imaginative works from Chaucer to Tennyson. They were not all buried here. Many are far away ; but the Poets' Corner is the spot chosen for such commemoration as art can give, to be preserved to future ages.

The Tomb of Chaucer (1400) is beneath a fine stained-glass window, containing a likeness of the poet and scenes from his works (it was unveiled in 1868). It is the top of an altar-sarcophagus, surmounted by a canopy, dated 1551.

Among the other monuments, are those of—

Grote, historian (1871)—*Bacon*. Thirlwall, Bishop of St. David's (1871)—*Wenden*, antiquary (1623). Garrick, actor (1779)—*Webber*. Casaubon, theologian (1644). Grabe, oriental scholar (1711)—*Bird*. Barrow, theologian (1677). Dickens (1870). Addison, essayist (1719)—*Westmacott*. Lord Macaulay, historian (1859)—*Walden*. Thackeray, novelist (1863)—*Marochetti*. Handel, composer (1759)—*Roubiliac* (his last work). Sir A. Campbell, general (1791)—*Wilton*. J. S. Mackenzie (1800)—*Nollekens*. The Duke of Argyle, of Scott's "Midlothian" (1743)—*Roubiliac*. Goldsmith (1774)—*Nollekens*. Macpherson, author of "Ossian" (1796). Haywood, actor (1785). Dr. Johnson (1784). Sheridan (1816). Gay, poet (1732)—*Rysbrack*. Rowe, poet (1718) and his daughter—*Rysbrack*. Thomson, author of the "Seasons" (1748)—*Spang*, from a design by Adams. Shakespeare (1616)—*Schaumburg*, from a design by Kent. Robert Burns (1796)—*Stell*. Southey (1843)—*Walden*. Coleridge (1834)—*Hamo Thornycroft*. Campbell, poet (1844)—*Marshall*. De Quincey, poet (1824)—*Walden*. Prior (1721)—monument (designed by *Walden*), by *Rysbrack*, containing bust by *Coynevox*. Shadwell, poet laureate (1696)—*Rysbrack*. Mason, poet (1797)—*Bacon*. Gray, poet (1771)—*Bacon*. John Milton, author of "Paradise Lost" (1674)—*Rysbrack*. Butler, author of "Hudibras" (1680). Marvell, author of "Faery Queen" (1599). Ben Jonson (1637)—*Rysbrack*, from a design by Gibbs. Michael Drayton (1631). Barton Booth, actor (1733)—*Tyler*. Phillips, poet (1708). Cowley, poet (1667)—*Bushnell*. Longfellow, poet (1882)—*Brook*. John Dryden, poet (1700)—*Schemakers*. Archbishop Tait (1883)—*Armstead*. Herbert South, preacher (1716)—*Bird*.

The last two poets buried in the "Corner" were Browning (1889) and Alfred Lord Tennyson (1892), whose graves adjoin each other. The latter is buried at the foot of Chaucer, so that the first and the latest deceased of the English poets lie close together. A medallion bust of Jenny Lind, "the Swedish Nightingale," was placed just below Handel's monument in 1894.

St. Faith's Chapel, adjoins that of St. Blaise, at the southern end

of the transept. St. Faith's is entered from a doorway beneath the clock, close to the monument of the Duke of Argyle. Its access is at right angles to the transept, and it occupies a situation which is



*P. Frith & Co., Ltd.,*

POETS' CORNER.

*[Reigate.]*

known as the "slype" in most monastic churches, from its being the little slip of ground between the transept and the chapter house. It dates from the time of Henry III., and would appear to be about the earliest portion of the present abbey church. It is

an interesting example of the Early English style, of a somewhat different type to the rest of the abbey; before the Reformation, it was used as the sacristy. At its east end, is an acutely-pointed arch, beneath which a small altar of oak has been erected; and chairs have been provided, so as to afford the means for private prayer and meditation, as well as for the early morning service free from the disturbance of sight-seers. The mortices of the ancient altar slab are very distinct; and the reredos space is filled with thirteenth-century pictures, painted in oil, upon the wall—a method of decoration in vogue in England at that time. The central figure represents St. Faith—more properly, St. Fides—virgin and martyr, who was put to death at Agen, in Aquitaine, to whom the chapel is dedicated. She holds a gridiron in her hand—an allusion to the brazen bed on which she was tied to be burned. Below this, is a small painting of the Crucifixion, with a Benedictine monk kneeling at the side of the cross, typifying the order to whom the abbey belonged. The chapel has a charmingly groined roof.

The **Chapel of the Pyx**, behind it, was formerly the treasury of the kings of England. It obtained its name from the **pyx**—the box in which are the standards of gold and silver coins—being kept here; it has now been removed to the Mint. Access to the chapel is gained by a massive stone door, lined with human skins, and secured by seven locks. This chapel is an interesting portion of the edifice, built by Edward the Confessor.

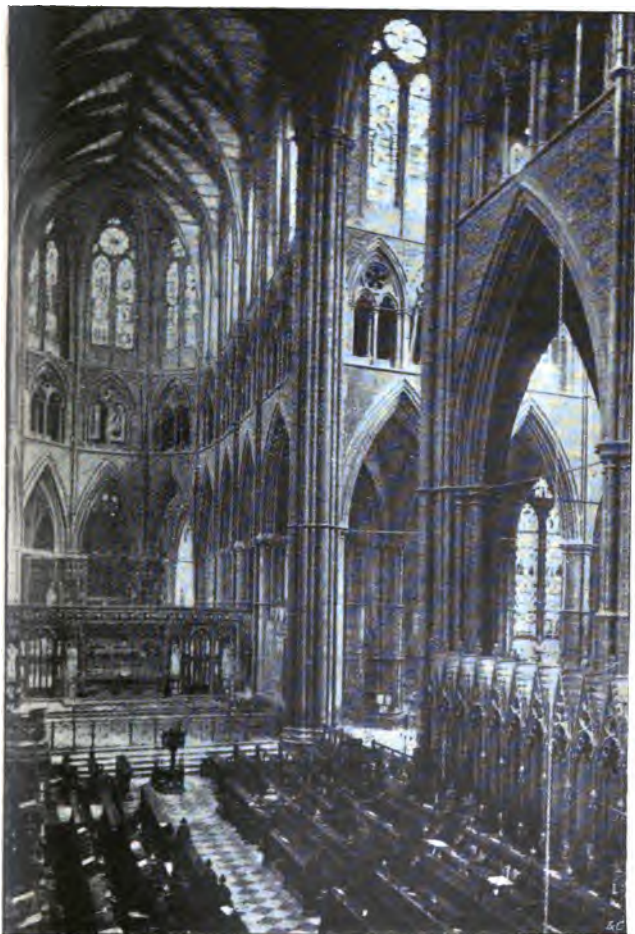
A staircase, behind the Argyle monument in the south transept, communicates with the great dormitory of the monks, now divided into two apartments, *not open to the public*. In one of them, is the **Chapter Library**, which owes its existence to Dean Williams (1620), whose portrait hangs over the fireplace. That a library of some kind previously existed is evident from the existence of an order of Council of the reign of Edward VI.

The **Cloisters** (to the west of the south transept) contain several memorials, the most interesting of which are those to—

Henry Lawes, musician and friend of Milton (1662); Sir Edmond Bury Godfrey (1678), murdered in the time of Titus Oates's plot; Aphra Behn, authoress of many licentious plays (1689); Tom Brown, the satirical poet (1704); Betterton, actor (1710); Mrs. Bracegirdle, actress (1748); Ephraim Chambers, who compiled the first encyclopædia in the English language (1740); Foote, actor and mimic (1772).

To the east of the Poets' Corner, is the **Chapter House**, a beautifully decorated octagonal apartment in the English Gothic style built in 1250. From 1282 until 1547, the House of Commons sat there. It then became a depository for public records, among them the famous Domesday Book, until 1860, when the documents were removed to the new Record Offices. Here are preserved the

sarcophagus of Valerius Amandinus, already alluded to (*see* p. 168) and other ancient remains found in the neighbourhood, and several



York & Son,]

[Notting Hill.

### THE CHOIR.

ancient monuments of the abbey ; amongst them, the charter of Edward the Confessor. Between 1866 and 1869, the chamber was



splendidly restored by Sir G. G. Scott. The floor is paved with heraldic tiles, and there are ancient paintings on the walls. One of these displays the remains of a painting of Christ, surrounded by the Christian virtues; those in memory of Dean Stanley, were placed there by the Queen and by some of his American admirers. The proximity of the Chapter House to the Poets' Corner, now filled to overflowing, suggests the desirability of using it for the same purpose. In November, 1893, the first medallion was placed within the chamber. It is inscribed, "In memory of James Russell Lowell, United States Minister to England from 1880 to 1886; born 1819, died 1891. *Veritas.*" Above it are two stained-glass windows, the one portraying St. Andrew and St. Botolph. The other includes the arms of the United States, Harvard University, and of Great Britain, and the monastical device of Westminster Abbey.

The Choir is separated from the Poets' Corner by—

The tomb of Anne of Cleves (1557), the fourth wife of Henry VIII., who lived for sixteen years after her divorce.

It is shut off from the north transept by—

Three fine old tombs, erected in the thirteenth and fourteenth century and restored in 1825—those of Edmund Crouchback, Earl of Lancaster (1296), and his Countess Aveline (1273), and of Aylmer de Valence, Earl of Pembroke (1323).

In the Sanctuary—the space inside the altar rails—all the sovereigns of England since the Conquest have been crowned.

The present Altar and the Reredos were erected in 1867 from designs by Sir Gilbert G. Scott. It is simply constructed of red and white alabaster, and above it is a mosaic in Venetian glass, representing the Lord's Supper, and designed by Messrs. Clayton and Bell. In the niches are statues of Moses, David, St. Peter and St. Paul. The sculptured figures were executed by Armstead, and its mosaic by Salvati. The seats for the officiating clergy rest on a part of Sebert's tomb, to the south, his representation and one of Henry III., with Bishop Mellitus between them, being seen to the north of the altar. A picture of Richard II., one of the builders of the church, interesting as possibly the earliest painting of an English sovereign made in his lifetime, and a fine piece of tapestry also adorn the sanctuary, in which were buried Abbots Ware (1284), (who laid down the pavement in 1268), Wenlock (1308), and some of their successors.

At the entrance to the South Ambulatory, we find the vergers awaiting us; and they will conduct us through the chapels and describe the monuments. We are first shown the traditional Tomb of the Saxon King, Sebert (616), the original founder of the abbey, of his Queen, Ethelgoda (615), and of his Sister, Ricula; with a fragment of altar decoration of the thirteenth century, over it.

St. Benedict's (or the Deans') Chapel, the entrance to which is from the south transept, contains the tombs of—

Dean Vincent (1815).

Dean Goodman (1601).

The Countess of Hertford (1598).

Simon Langham, Archbishop of Canterbury (1376).

Dr. William Bell, Elizabeth's first dean of Westminster (1561); and—

In the centre of the chapel, Lionel Cranfield, Earl of Middlesex (1645), and his second wife, Anne.

Entering the Ambulatory, we pass a small altar tomb over the

graves of four children of Henry III., and four of Edward I., and



*York & Son,]*

*[Notting Hill.*

TOMB OF HENRY VII.

note, in the pavement, several slabs in memory of ecclesiastics and other persons, distinguished in their day, but of some of whom

little is now known; and then we reach **St. Edmund's Chapel**, which contains memorials of—

Edward II.'s second son, John of Eltham (1334).

Earl of Stafford (1762)—*Chambers*.

Monk, Bishop of Hereford (1661)—*Woodman*.

William and Blanche, children of Edward III. (1340).

Francis Grey, Duchess of Suffolk, mother of Lady Jane Grey (1559).

Francis Holles, third son of Earl of Clare (1622)—*Stone*.

Lady Jane Seymour (1560).

Lady Katharine Knollys (1568).

Lady Elizabeth Russell (1601).

Lord John Russell, Earl of Bedford (1584), and his son, Francis.

Edward Bulwer, Lord Lytton (1873).

Sir Bernard Brocas of Beaurepaire (1396).

Sir Humphrey Bourgher (fell at Barnet, 1471).

Sir Richard Pecksall (1571).

Edward Talbot, Earl of Shrewsbury (1601), and Jane, his wife.

Earl of Pembroke (fell at Bayonne, 1296).

In the centre of the chapel, Eleanor de Bohun, Duchess of Gloucester (1399); and—

Henry Ferne, Bishop of Chester, the faithful attendant of Charles I. during his imprisonment (1662).

Close to the entrance to **St. Nicholas' Chapel**, are monuments to Dean Tomson (1621) and Sir Henry Spelman, the antiquary (1641); and in the chapel, we see those to—

Lady Cecil (1591).

Lady Jane Clifford (1679).

Countess of Beverley (1812)—*Nollekens*.

Duchess of Somerset (1587).

Sir John Fane (1618) and his wife.

Baron Carew (1470) and his wife.

Nicholas Bagenall (1688).

Lady Mildred Burleigh (1589) and her daughter, Anne (1588).

Bishop Dudley, of Durham (1483).

Anna Sophia Harley (1605).

Lady Ross (1591).

Marchioness of Winchester (1586).

Duchess of Northumberland (1776)—

*Read*.

Phillippa de Bohun, Duchess of York (1431 or 1433).

(In the centre of the chapel.) Sir George Villiers (1605) and his wife (1632)—*Stone*.

Approaching **Henry VII's Chapel** we pass the tomb of Abbot Berkyng, one of the witnesses to Magna Charta (1246), and notice a bust of Sir Robert Aytoun, the poet (1638), and a tablet to Sir Thomas Ingram (1671). This chapel (the most magnificent portion of the edifice), to enter which we ascend a flight of twelve steps, occupies the site of the ancient lady chapel of the abbey and some adjacent buildings. The designs were furnished by Bishops Fox and Alcock, who must have had a special genius for architectural work. The first stone was laid by Abbot Islip, in the king's name, in 1503, and the chapel was completed in 1519, ten years after the king's death. The entrance gates are of oak, with gilt devices and carvings, in which the "roses," united by the marriage of Henry with the Princess Elizabeth of York, are especially prominent. There are a central aisle, two side aisles and five small chapels at the east end. The vaulted roof, with its airy network of stone, and luxuriant ornamentation, is almost unrivalled for beauty. It is a model of the Gothic-Perpendicular style, "fantastic and fairy-like." The beautiful stalls, with carvings, in some places, grotesque, appertain to the Knights of the Bath, and their banners are suspended above. There are nearly a thousand figures in the sculptures on the walls. The length of the nave

is a hundred feet, the height, sixty, and the entire width, seventy. Richly-carved niches, each containing a small statue, standing on a pedestal, surround the chapel, below the clerestory windows. That the costly black and white marble pavement was the gift of Dr. Henry Killigrew, prebendary of the church (1699), is recorded by a brass plate on the floor. The chapel is a royal burial-place.

In the centre of its **Nave**, is the altar-tomb of Henry VII. (1509) and his queen Elizabeth of York (1503), a choice work of art, by *Torrigiano*, an Italian sculptor with marble pillars, statues, and bas-reliefs, and surrounded by a gilt screen in the Perpendicular-Gothic style, the work of an Englishman. James I. (1625) lies in the vault below, beside the coffins of Henry and Elizabeth; and a little in front of the tomb, Edward VI., grandson of the founder of the chapel, was buried beneath a Renaissance altar, destroyed by the Puritans during the Commonwealth (the fragments of which were discovered by the late Dean Stanley, and re-erected in front of Edward's tomb). To the left of the altar, is the grave of Elizabeth Claypole (1658), second daughter of Oliver Cromwell; and a pulpit, supposed to be that in which Cranmer preached at the coronation and at the funeral of Henry VI. The graves of George II. (1760), of his queen, Charlotte of Anspach (1737), and of other members of his family, are in the western part of the nave.

The **Apse** consists of five small chapels, in which are monuments to George Villiers, Duke of Buckingham (assassinated in 1628); John Sheffield, Duke of Buckinghamshire (1721) and his wife—*Scheemakers* and *Delvaux*; Anne of Denmark, queen of James I. (1619); Dean Stanley (1881), and Lady Augusta Stanley (1876)—*Boehm*; Duc de Montpensier (1807)—*Westmacott*; Ludovic Stuart, Duke of Richmond and Lennox (1624), and his wife (1639); and Esmé Stuart, Duke of Richmond and Lennox (1601). In the eastern one of the small chapels were buried Oliver Cromwell and members of his family and other Puritan leaders; but their bodies were exhumed and dishonoured after the Restoration, and various noblemen and some of the illegitimate children of Charles II. were buried in the vault.

In the **North Aisle**, are buried Queen Elizabeth (1603)—*Stone*—and Mary (1558); the Princes murdered in the Tower—Edward V. and the Duke of York (1483); two infant daughters of James I.; Edward Montague, Earl of Sandwich (1672); George Savile, Marquis of Halifax (1695); Charles Montague, Earl of Halifax (1715); and Addison (1719).

The **South Aisle** contains monuments to Margaret, Countess of Lennox (1577); Mary, Queen of Scots, beheaded (1587)—*Cure*; Margaret, Countess of Richmond and Derry (1509)—*Torrigiano*; Lady Walpole (1737)—*Valori*; and George Monk, Duke of Albemarle (1670)—*Scheemakers*, designed by, *Kent*. In the vaults of this aisle, lie Charles II., William III., Mary II., Queen Anne, Prince George of Denmark, Lady Arabella Stuart (1612), Elizabeth, Queen of Bohemia (1662), Henry Frederick, Prince of Wales (1594).

The **North Ambulatory** contains the monuments of—

The Earl of Clarendon, the historian (1674); "Patriot Pulteney," Earl of Bath (1764); Rear Admiral Holmes (1761); Bishop Duppa (1662)—*Burman*; Earl Ligonier (1770)—*Moore*; Gen. Wolfe (1759)—*Wilton*, with bronze-relief by *Capiz-zoldi*; Abbot Esteney (1498), the patron of Caxton and the abbot who completed the vaulting of the west end of the Abbey; and many others.

In **St. Paul's Chapel**, to the north-west of Henry VII.'s, are :—

Sir Rowland Hill, of penny-postage fame (1879)—*Keyworth*.

Sir Henry Belayse (1717)—*Scheemakers*.

Sir John Packer (1596) and his wife.

Sir James Fullerton (1630) and his wife.

Archbishop Ussher (1656), at whose funeral, the burial service of the Church of England was read—the only time either of her liturgies was used in the Abbey during the Commonwealth.

Sir Thomas Bromley (1587).

Sir Dudley Carleton, created Viscount

Dorchester (1631), and his wife—*Stone*.

Countess of Sussex (1589).

Lord Cottington (1652) and his wife—*Fanelli* and *Le Sœur*.

James Watt (1819)—*Chantry*.

Ludovick Robsart (1431).

[In the centre of the chapel, Sir Giles Daubeney (1507) and his wife.]

An ancient stone coffin, found when Sir Rowland Hill's grave was dug, may be seen in this chapel.

In **St. John the Baptist's Chapel**, which comes next, are:—

Henry Cary, Lord Hunsdon, cousin and chamberlain to Queen Elizabeth; Cecil Earl of Exeter, son of Lord Burghley (1622), and his first wife—space was reserved for a monumental figure of his second wife, but she refused to appear at his left side, the place of honour being occupied by the figure of the first wife; Colonel Popham, one of Cromwell's officers (1651), the only memorial of any of the Parliamentarians permitted to remain in the Abbey; several of the old abbots of Westminster, &c,

**Abbot Isalip's Chapel**, to the west of St. John the Baptist's, is closed to the public. It contains an apartment only shown by special authorisation, in which are a remarkable collection of wax figures of eminent persons interred in the abbey. The chapel contains a tomb of the good abbot, whose name it bears, and the family vault of Sir Christopher Hatton. We first enter—

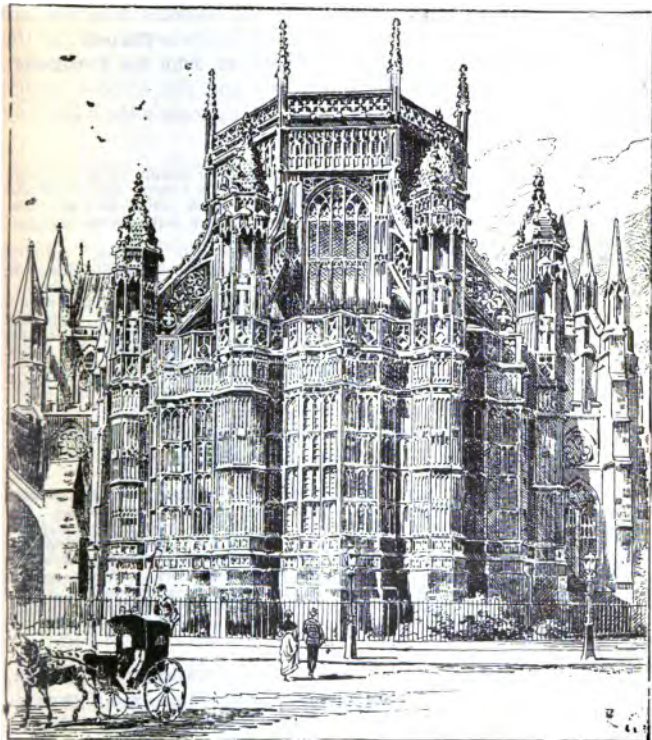
The **Chapel of Edward the Confessor**, which occupies the entire space between the choir of the abbey and Henry VII.'s chapel to the west and east and the ambulatory, to the north and south; it is sometimes spoken of as the "Chapel of the Kings." It is separated from the choir by a screen, decorated with sculptures representing scenes in the life of the Confessor, in front of which are the **Coronation Chairs** of carved oak. Beneath the older one, is the famous stone of Scone, on which the ancient kings of Scotland and the still more ancient kings of Ireland sat when they were crowned; it is asserted by antique ecclesiastical legend to be the very stone on which the patriarch Jacob pillowed his head when he saw the vision of the angels and the ladder. It was removed from Ireland to Scotland at an early period, and placed, first of all, in Dunstaffnage Castle, and afterwards, in 850, transferred to the abbey church of Scone. Edward I. brought it to England in 1296; and since then it has been beneath the chair on which every sovereign of England has sat when receiving the crown. The other chair was made for the coronation of Mary, joint sovereign with her husband, William III. Between the chairs, are the sword and shield of Edward III.

In the centre of the chapel, is (No. 11) the shrine of the Confessor (1066), erected by Henry III. in 1269, and originally inlaid and decorated with gold and jewels, of which only a few traces now remain. On its north side, is the tomb of Queen Editha (1075), the Confessor's wife, and on its south, that of Queen Maud (1118), his niece, whose marriage with Henry I. united the Saxon and Norman dynasties. She was originally named Editha, but she changed this Saxon name for the Norman one of Maud, to please her husband. Elizabeth Tudor (1495), the infant daughter of Henry VIII., is buried a little to the north-east of the shrine. Around the Confessor's shrine, are the tombs of some of the mightiest of his successors.

Henry III. (1272) himself lies to its north, his tomb bearing his effigy in brass. Queen Eleanor (1290), first wife of Edward I., who so bravely sucked the poison from his wounded arm, and to whose memory the famous memorial crosses—Charing Cross, among them—were erected.

At the eastern end of the chapel, the Chantry of Henry V. (1422) the "Prince Hal, the rascaldest, sweetest young prince," of Shakespeare, the "such a King Harry" of Michael Drayton, the most chivalrously heroic of all English kings, the conqueror of Agincourt. He established here a chantry of "sad and solemn

priests," to pray for the repose of his soul, and when he was carried hither, to be deposited at the feet of the Royal Confessor, the corpse was accompanied by three armed and mounted knights, who sat with their heads bowed on their horses' necks, while the priests chanted the requiem for the dead. The figure of the king was robbed of its head of silver gilt, at the time of the Reformation, when the abbey was exposed to divers troubles, and many persons were very desirous to destroy old monuments, especially when gold, silver, or jewels could be obtained by the process. The helmet, shield, and saddle of the king are above the tomb. The remains of his queen, Katherine of France, whom



EAST FRONT OF THE ABBEY.

he wooed and won so gallantly, and who, by her second marriage, became the ancestress of the great Tudor monarchs, have been replaced in the tomb; they were removed at the time of the construction of Henry VII.'s Chapel. In the chantry, over which is the tomb, are sculptured representations of the coronation of the king.

Philippa, queen of Edward III. (1369), who counted among her ancestors thirty princely personages (figures of whom adorned her tomb in the old time), and was the mother of fourteen children, among them the Black Prince and "old John of Gaunt, time-honoured Lancaster."

Edward III. (1377).

Margaret Woodville, infant daughter of Edward IV. (1472).

Richard III. (murdered 1399), and his first queen, Anne of Bohemia, sister of the Emperor of Wencislaus of Germany.

Edward I. (1307), "the great Plantaganet," "the hammer of the Scots (*Scotorum malleus*)," as the legend on the tomb describes him.

Thomas of Woodstock, Duke of Gloucester (murdered, 1397).

John of Waltham, Bishop of Salisbury (1395).

Leaving the chapel, we walk through **St. Erasmus' Shrine**, or **Chapel**, little more than an archway, the columns whereof are beautifully clustered; and then we reach the three **Chapels** on the west side of the North Transept—those of **St. John the Evangelist**, **St. Michael**, and **St. Andrew**, now really one, the screens which separated them having been removed. They contain the following and other monuments—

In **St. John the Evangelist's Chapel**.—Sir John Franklin (1847)—*Noble*. Captain Cooke (1799)—*Bacon, jun.* Clement Saunders (1695). Sir G. Holles (1625)—*Stone*. Sir Francis Vere (1609). Admiral Pocock (1793)—*Bacon*. Mrs. Grace Scott (1646). Lady St. John (1614). Aubrey de Vere, Earl of Oxford (1703). Theodore Phalilogus (1644). William Moore.

In **St. Michael's**.—Earl Montith (1771) and his wife—*Wilton*. Admiral Kempenfelt (1782)—*Bacon, jun.* Duchess of Somerset (1692). Lady Elizabeth Nightingale (1731)—*Roubiliac*.

In **St. Andrew's**.—Lieutenant Forbes, Earl of Kerry (1818) and his wife—*Buckham*. Telford, engineer (1834)—*Bailey*. Gen. Villetes. Sir Humphry Davy (1829). Dr. Baillie (1823)—*Chantry*. Miss Davidson (1767)—*Hayward*. Mrs. Siddons, actress (1831)—*Hinchcliffe*, designed by *Flaxman*. Sir D. G. Simpson (1870)—*Brodie*. Dr. Young (1829)—*Chantry*. Kemble, actor (1823)—*Flaxman*. Lord Norris (1601), his wife, and six sons. Mrs. Kirton (1603). Abbot Kyston (1466).

We have thus completed the circuit of the abbey, which we leave by the north door, that by which we entered it.

*The nave and transepts of the abbey are open to the public free—in the winter, between eleven and three o'clock, and, in the summer, between four and six. The charge for admission to the rest of the edifice is sixpence each person, except on Mondays and Tuesdays, when the whole is open free. The cloisters can be seen at any time. The public are not admitted to view the monuments on Sundays, Ash Wednesday, Good Friday, Christmas Day, or during the hours of divine service. There are three services daily (at 8.0, 10.0, and 3.0), and three on Sundays, at 8.0, 10.0, and 3.0; at certain periods of the year, there is an evening service in the nave at seven; and the boys attending Westminster School have a special one daily, at nine in the morning.*

Facing the west front of the Abbey, is the **Westminster Column**, a granite pillar, about thirty feet high, surmounted by a figure of St. George slaying the Dragon, and with small statues of Edward the Confessor, Henry III., Elizabeth, and Victoria, and four figures of lions at the base. It was erected, from the designs of Sir Gilbert G. Scott, in memory of Lord Raglan and other Westminster scholars who fell in the Crimean and Indian wars.

**Dean's Yard**, the entrance whereto almost faces the monument, affords access to the cloisters and to the Dean's residence. By passing through it and beneath the arch at the further end, we reach the completed portion of—

## The Church House,

[Map I. : N 13.]

intended as a memorial of Queen Victoria's Jubilee, and an acknowledgment to God for the manifold blessings which He conferred upon the Church of England during her Majesty's reign. Its site is about an acre in extent; and it will eventually occupy the whole of the south side of Dean's Yard, a situation at once very central, easily accessible, quiet, and especially suitable, owing to its religious and historical associations. It is the "business house of the Church of England, which consolidates all the activities of the Church and forms a centre from which new philanthropic and religious movements emanate, and round which they easily group themselves;" and it affords a much needed centre for consultation and deliberation. The council of the corporation (for the Church House has been incorporated by royal charter) fitted up the houses facing the Yard, on the side whereof the front of the building is to rise, for use during the erection of other parts of the edifice. In this way the institution has for some time fulfilled many of the functions for which it was designed. Reading and writing rooms and various offices have been provided; and a library which already contains many thousands of useful volumes has been established for the use of the members. The plans of the permanent building were prepared by Sir Arthur W. Blomfield, A.R.A.; and on Midsummer Day, 1891, the Duke and Duchess of Connaught laid the foundation of—

The **Great Hall** block, which faces GREAT SMITH STREET. It was opened by the Duke and Duchess of York in February, 1896. The exterior of the building is composed of red brick with dressings of Portland stone; for all the interior stone-work, Ancaster stone is used. It is lighted throughout by electricity, and is heated by hot water; the offices in the basement have ordinary fire-places in addition. The edifice consists of three storeys. In the basement, are ten well-lighted rooms, about nineteen feet by sixteen in area, and to be used as the offices of the various Church societies. The ground floor, as at present arranged, contains two rooms—one, forty-one feet long by twenty-nine wide, and the other, fifty-two feet long by twenty-nine wide—for the temporary use of the Upper and Lower Houses of Convocation respectively with robing rooms and other offices. When permanent quarters have been provided for Convocation in that part of the building which will face Dean's Yard, these rooms will be divided into smaller ones for use as offices or committee rooms. The basement and ground floor are laid with pitch pine blocks, bedded in damp-proof cement, upon a fire-proof floor. The doors and all the other wood finishings in the basement and on the ground floor are of pitch pine. The Great Hall is reached by a double staircase from the main entrance; it is a hundred and fifteen feet long by fifty wide, and, with the galleries, will accommodate about thirteen hundred persons. The roof and all the other woodwork of the hall, together with the flooring, is of oak.

*Membership of the corporation may be acquired by an annual subscription of a guinea or more; life membership by a donation of ten guineas. Communications should be addressed to the Secretary.*





[Notting Hill.]

THE LAW COURTS, STRAND.

(SEE P. 204.)

York & Sons, 1

In Great Smith Street, at its junction with ST. ANN'S STREET, are the **Westminster Baths and Washhouses**, opened by Mr. Burdett-Coutts in 1893.

Continuing our west walk from Dean's Yard, we pass—

### Westminster School,

or, to give it the full title, *St. Peter's College of Westminster*, founded originally in the time of the Confessor, remodelled by the Norman kings, and refounded by Queen Elizabeth. It is one of the great public schools of England. The large college hall was formerly the monks' refectory; and the "dormitory," where the plays are acted, was also a portion of the convent.

On the right side of the road, opposite the Westminster Memorial, are the **Sessions House**, where the Middlesex and London County magistrates meet, and **Westminster Hospital**, founded in 1719 by Mr. Hoare, the banker. To the west of the hospital is the **Royal Aquarium**, of variety entertainment fame, some six hundred feet long and about a hundred and sixty wide. Its exterior is of red brick and Portland stone, with carved work, scrolls, dolphins, &c. There are two towers at the east end.

VICTORIA STREET is a splendid thoroughfare with the Westminster Palace Hotel at the more prominent corner, and containing many large blocks of flats, used as offices and apartments. Victoria Street is a locality much favoured by engineers and architects. Here also are the offices of several of the Colonial Governments. At the further end of the street is—

**Victoria Station**—or rather stations—for there are three of them,—the West End termini of the London, Brighton, and South Coast and of the South-Eastern and Chatham Railways, and, on the other side of the square, the District Railway Station. The two former stations are used not only by the companies to which they belong, but by the London and North-Western, the Midland, the Great Western, and Great Northern Railways, whose trains run into them. It is proposed shortly to greatly enlarge the station by taking in adjoining streets. It will then be one of the largest in London. The stations are in Pimlico; and their western side abuts on the BUCKINGHAM PALACE ROAD, a spacious thoroughfare, lined with tall edifices of attractive architecture, and connecting St. James's Park with Pimlico Road and other streets which lead down to the Thames and over the temporary bridge at Vauxhall into transpontine London.

In ASHLEY GARDENS, reached from Victoria Street, near its western end, is rapidly being completed—

**The Westminster Roman Catholic Cathedral**, a beautiful structure, the foundation stone of which was laid by



[Notting Hill.]

THE LAW COURTS, STRAND.

York & Sons.

In Great Smith Street, at its junction with ST. ANN'S STREET, are the **Westminster Baths and Washhouses**, opened by Mr. Burdett-Coutts in 1893.

Continuing our west walk from Dean's Yard, we pass—

### **Westminster School,**

or, to give it the full title, *St. Peter's College of Westminster*, founded originally in the time of the Confessor, remodelled by the Norman kings, and re-founded by Queen Elizabeth. It is one of the great public schools of England. The large college hall was formerly the monks' refectory; and the "dormitory," where the plays are acted, was also a portion of the convent.

On the right side of the road, opposite the Westminster Memorial, are the **Sessions House**, where the Middlesex and London County magistrates meet, and **Westminster Hospital**, founded in 1719 by Mr. Hoare, the banker. To the west of the hospital is the **Royal Aquarium**, of variety entertainment fame, some six hundred feet long and about a hundred and sixty wide. Its exterior is of red brick and Portland stone, with carved work, scrolls, dolphins, &c. There are two towers at the east end.

VICTORIA STREET is a splendid thoroughfare with the Westminster Palace Hotel at the more prominent corner, and containing many large blocks of flats, used as offices and apartments. Victoria Street is a locality much favoured by engineers and architects. Here also are the offices of several of the Colonial Governments. At the further end of the street is—

**Victoria Station**—or rather stations—for there are three of them,—the West End termini of the London, Brighton, and South Coast and of the South-Eastern and Chatham Railways, and, on the other side of the square, the District Railway Station. The two former stations are used not only by the companies to which they belong, but by the London and North-Western, the Midland, the Great Western, and Great Northern Railways, whose trains run into them. It is proposed shortly to greatly enlarge the station by taking in adjoining streets. It will then be one of the largest in London. The stations are in Pimlico; and their western side abuts on the BUCKINGHAM PALACE ROAD, a spacious thoroughfare, lined with tall edifices of attractive architecture, and connecting St. James's Park with Pimlico Road and other streets which lead down to the Thames and over the temporary bridge at Vauxhall into transpontine London.

In ASHLEY GARDENS, reached from Victoria Street, near its western end, is rapidly being completed—

**The Westminster Roman Catholic Cathedral,**  
a beautiful structure, the foundation stone of which was laid by

Lowther Arcade is the "Wonderland" of London children. There are numerous theatres in the line of road, and others "just round the corner." The religious character of the locality is maintained by Exeter Hall, famous for the May Meetings and as the head-quarters of the Young Men's Christian Association; by two churches, standing like islands in the broad stream of traffic; and by others in the side streets. Law and Justice are superbly housed in the new Palace of Judicature, at its eastern end. Education is looked after at King's College; and the "fourth estate"—the press—is amply represented by the offices of newspapers and other publications. This street, in which some writers have discovered an epitome of metropolitan life—the aristocratic element being least apparent—is seven-eighths of a mile long from Charing Cross to the spot where Temple Bar once marked the distinction between the Strand and Fleet Street—between the district under the control of the London County Council and the City, governed by "our own lord mayor" and his coadjutors.

We have already dealt sufficiently with the WEST STRAND, as that portion of the street which extends to its junction with AGAR and KING WILLIAM STREET is called. Villiers Street, which will lead us to the **Charing Cross (District Railway) Station**, and some of the surrounding streets cover what was once the estate of George Villiers, Duke of Buckingham, who, Dryden tells us—

"in the course of one revolving moon,  
Was chemist, fiddler, statesman, and buffoon."

The **Tivoli Theatre**, at No. 65, attracts attention by its handsome gilded exterior. Modelled on the old houses in the Brussels Market-place, it has five large doorways on the ground floor, and above them three tiers of equally large windows. Its interior is notable for similar spaciousness and for its elaborate precautions against fire. The front is composed of Corsham stone, the windows being separated by marble pilasters, with ornaments in gold.

**BEDFORD STREET**, on the other side of the way, runs to Garrick Street, and so opens out a way, *viâ* St. Martin's Lane, to the Seven Dials and Oxford Street; its name reminds us that the aristocratic Russell family possesses large estates hereabouts. **ADAM STREET**, a little further on, perpetuates the name of the famous architects, brothers, who have left their mark on London. Among other structures, they built the Adelphi Terrace, facing the Victoria Embankment, along which we hope to walk in another Excursion. **JOHN STREET**, which runs westward from Adam Street and, continued as **DUKE STREET**, connects Villiers Street with it, is interesting to *litterateurs*. For in it, is the home of the **Royal Society of Arts**—or, to give it its full title, the "Royal Society for the Encouragement of Arts, Manufactures, and Commerce"—which

was established in 1754, and has numbered many illustrious men among its presidents (the Prince Consort was one of them). It was owing to its action that the Exhibitions of 1851 and 1862 originated. In its lecture hall (*open daily, except Wednesdays and Saturdays, from ten till four*), are exhibited Barry's six paintings, illustrative of the progress of civilisation. Philanthropy, too, has its representative in this street, the **Royal Lifeboat Institution** having its head-quarters at No. 14.

On the north side of the Strand, opposite Adam Street, is the **Royal Adelphi Theatre**, connected with the name and fame of Yates, Mrs. Yates, Mathews, Paul Bedford, Toole, Madame Celeste, Mrs. Fitzwilliam, and William Terriss, who was so foully assassinated in 1897, and many other theatrical celebrities. The house, originally known as the *Sans Pareil*, was first opened in 1816, and was rebuilt in 1858. A few yards farther is the **Vaudeville Theatre**.

Behind these theatres, and running parallel to the Strand, between Bedford Street and Southampton Street, is MAIDEN LANE, an old narrow street, in which Voltaire lodged during his residence in England, and where Turner, the great landscape painter, was born; and where Andrew Marvell, as is well known to all students of history, refused Charles II.'s bribe of £1,000.

On the south side of the Strand, the **Hotel Cecil** has quite recently swept away Salisbury Street, Cecil Street, and a number of shops, thus giving the hotel a much-needed frontage to the Strand. A few more steps eastward conduct us to BEAUFORT BUILDINGS, leading to one of the entrances of the **Savoy Theatre**, built, in 1881, by the late Mr. C. J. Phipps, and the first London theatre lighted by electricity; it is identified with the burlesque operas of Mr. Gilbert and Sir Arthur Sullivan. SOUTHAMPTON STREET, nearly opposite, leads to—

### Covent Garden Market.

[Map I. : L 13.]

**Cab Fares :** From Paddington station—1/6.

From every other principal railway station—1/.

**Nearest Railway Stations :** Charing Cross and the Temple.

It is famous for fruits, flowers, and bouquets. The ground on which it stands was in old times the garden of the convent of St. Peter's, at Westminster. After that convent was, with so many others, "disestablished and disendowed," the site remained vacant, and in course of time stalls were erected for the sale of vegetables against the wall of the garden of Bedford House, in the Strand. In 1631, the Earl of Bedford built around it the quadrangle (about three acres in extent); and the piazza (formerly all round the square, now only on the northern and eastern sides) was designed by Inigo Jones. The main body of the present market buildings were erected by Mr. Fowler, at the cost of the Duke of Bedford,

in 1830. The covered central avenue, lined with shops in which the most exquisite and costly fruits are displayed, is about the middle of the day quite a fashionable resort; and at very early morning, on Tuesday, Thursday, and Saturday, when the wholesale market is in full swing, a very animated spectacle is presented. The piazza and the taverns which are connected with it were very conspicuous in the social, literary, and dramatic history of the last century. On that side, stood Button's Coffee House, famous in its day. An entrance to the Floral Hall, an adjunct of the Royal Italian Opera House, Covent Garden, is at the north-east corner of the square, and at the south-east is a new flower-market, an extension demanded by the increase of business. On the western side of the market is **St. Paul's Church**; built by Inigo Jones in 1633, destroyed by fire in 1795, and rebuilt, in accordance with the original designs, by Mr. Hardwick. In the churchyard were buried Robert Carr, the base Earl of Somerset; Butler, the author of "Hudibras," who died of consumption, accelerated by the effects of poverty; Sir Peter Lely, who painted the portraits of so many frail beauties of the Stuart Court; Wycherley, the dramatist; Mrs. Centlivre, who wrote lively, but licentious comedies; Dr. Arne, the musical composer; and Charles Macklin, the famous actor, who, after he retired from the stage, kept a favourite tavern under the piazza, and lived, it is believed, to be 107 years old, his span of existence (he died in 1797) linking the lives of some then breathing with the days of William and Mary. John Wokcot ("Peter Pindar") and Girtin, the painter in water colours, also lie here.

Returning to the Strand, we soon reach, on the left-hand side—

### Exeter Hall.

This well-known building has only a narrow frontage to the Strand; it is ornamented with Corinthian columns, and has a Greek inscription—*Φιλαδέλφειον* (*Philadelphion*, "hall of brotherly love")—on the pediment. It was erected in 1831, from the designs of *Gandy Deering*, for the meetings of religious and philanthropic societies and for musical performances on a large scale. The great hall contains sitting room for more than four thousand persons, with a fine organ and large orchestra at the east end. A smaller hall has room for a thousand persons. The building, which has received considerable additions and improvements, was purchased by the Young Men's Christian Association in the early part of 1881. In the basement, are class-rooms and accommodation for athletic exercises.

At No. 105, on the opposite side of the way, is **Terry's Theatre**, conspicuous by its sheltered porch. It was erected, in 1887, from the designs of *Walter Emden*, and is fireproof throughout.

Journeying eastward, we find, leading to the Embankment, **SAVOY STREET**, in which is the *Church of St. John la Savoy*, better known as—

### The Savoy Chapel Royal.

This building, restored in 1865, after a fire which nearly destroyed it, was built in 1505 on part of the site of the Palace of the Savoy, erected in 1245 by the great baron, Simon de Montfort, and given by Henry III. to Count Peter of Savoy. John of Gaunt afterwards owned it. Chaucer wrote some of his poems there; and King John of France, the captive of Poitiers, died there. The palace was destroyed by the mob, led by Wat Tyler; and in 1505, Henry VII. established a hospital on the spot for the sick and the poor, and to this hospital the chapel, dedicated to St. John the Baptist, was attached. The famous Savoy Conference of 1661 was held in the hospital buildings, some portion of which, used at a later period as a military prison, remained till the ground was cleared for the approach to Waterloo Bridge. The style of the building is Gothic. The wooden ceiling is divided into compartments, in which are sacred emblems and heraldic devices. At the east end, are Gothic niches and a painted window with a representation of the Crucifixion, by *Willement*, given by Queen Victoria as a memorial of the Prince Consort. The font was presented by Mrs. de Wint, widow of the eminent landscape painter, as a memento of her husband and Mr. Hilton, R.A., the historical painter. On the floor, is a brass, marking the grave of Bishop Gawain Douglas, the translator of Virgil, who died in 1522, and was buried here. There is a tablet to the memory of Richard Lander, the African explorer; and in the church are buried George Withers, the religious poet (1667), and the Earl of Faversham (1709), who commanded King James's troops at the battle of Sedgemoor. *Services on Sunday at 9.30, 10.0, 12.0, and 5.30.* New school buildings, in connection with the Chapel Royal, were opened by the Princess Christian in April, 1883.

On the opposite side of the Strand, is the pit entrance to the **Lyceum Theatre**, the principal front of which, adorned by a fine portico, is in WELLINGTON STREET, the broad thoroughfare which crosses the Strand and forms the approach to Waterloo Bridge. The theatre, at one time known as the English Opera House—an older theatre, opened in 1834—was originally a "lyceum," or academical institution, in connection with the Society of Arts. It is worth noting that the old theatre was the first lighted with gas; and that the "Sublime Society of Beefsteaks," popularly known as the "Beafsteak Club," of which George IV. was a member in the days when he was Prince Regent, and for which Captain Morris acted as poet-laureate, met in one of its rooms. The Lyceum has for many years been associated with the name and fame of Sir



Henry Irving. Still going eastward, we reach, at the corner of CATHERINE STREET, the **Gaiety Theatre**, opened in 1868. It is a large and handsome edifice, famous for burlesques.

### Somerset House,

[Map I. : L 14.]

a large edifice on the southern side of the street, next attracts our attention. It is one of the finest and largest buildings in the metropolis ; and owes its name to the fact that it covers the site of the palace begun, in 1547, by Protector Somerset, who, however, did not live to see its completion, for the headsman of Tower Hill stayed his career. The proud and unscrupulous duke provided some of the materials for the use of his architect by pulling down the cloisters of St. Paul's, with the charnel-house and chapel, flinging the bones to rot in Finsbury Fields ; and it is said that he even cast his irreverent eyes on Westminster Abbey as a possible stone quarry. To make room for the palace and gardens, the town houses of the Bishops of Lichfield, Coventry, Worcester, and Llandaff—pleasant places, with lawns sloping to the Thames—an inn of Chancery, known as the Strand (or Martin's) and two churches, with their burying-grounds, were cleared away. The palace, which occupied a site six hundred feet from east to west by five hundred from north to south, was designed by John of Padua, and is said to have been the first Italian edifice erected in London. After Somerset's death, it became royal property : it was assigned as the residence of the young Princess Elizabeth, who, when she became the queen, gave it to her cousin, Lord Hunsdon. In the time of James I., it was named Denmark House, in honour of his queen, Anne of Denmark ; and when the king died, his body lay here in state. The queens of Charles I. and II. lived at the palace. Cromwell's body lay here in state, on a crimson velvet bed, for some days. After the Restoration, the house became a lodging for foreign potentates and decayed noblemen ; and it continued the residence of successive queens, until 1775, when Parliament, on the recommendation of George III., settled upon Queen Charlotte the house she then occupied (known as the Queen's House), and Somerset House was given up and appropriated "to such purposes as shall be found most useful to the public." And as public offices it has ever since been used.

The palace was found altogether unsuitable for its new uses : and it was resolved to pull it down and erect another building on its site. Sir William Chambers was accordingly commissioned to furnish designs for it ; and the new edifice was commenced in 1766. It encloses a quadrangle three hundred and nineteen feet

in length by two hundred and twenty-four in width, in which is a **Bronze Group** by *Bacon*, representing George III., with the British lion and an allegorical figure, representing the Thames, at his feet. The Strand front is one hundred and fifty-five feet long, the entrance to the quadrangle being by an elegant triple archway; its attic storey, which is supported by three-quarter Corinthian columns, is divided into three compartments by allegorical figures of Justice, Truth, Valour, and Moderation, surmounted by the royal arms. Two other statues represent Fame and the Genius of England. The south front, nearly four hundred feet long, presents a noble façade in the Palladian style, with a terrace which, previously to the construction of the Embankment, was lapped by the waters of the Thames. The eastern wing, now occupied by King's College, was added by *Sir R. Smirke* in 1828, and a western wing, with a handsome frontage to Wellington Street, by *Pennethorne*, between 1854 and 1856. Altogether, the building of Somerset House has cost about half a million. There are sunken storeys throughout the building, affording a very large amount of additional accommodation. The number of windows is said to be three thousand six hundred, but we are not aware that they have ever been accurately counted. From time to time, some of the learned societies have had rooms assigned to them in the building; but, as they have grown older, they have been provided with homes elsewhere. The increase of Government business has necessitated this; and now the civil servants occupy the whole of the structure, with the exception of the east wing. The Audit Office, the Inland Revenue Office, whence stamps are issued and where taxes are paid, the Prerogative Office, where wills are kept, and the office of the Registrar-General of Births, Deaths, and Marriages in England, some of the minor departments of the Admiralty, and other Government offices are located in the building.

### King's College.

This college and school, founded in 1828, and vested in a body of shareholders, was established on the principle of combining religious and secular instruction. There are five departments— theology, general literature and science, applied sciences, medicine, and evening classes. The large school for boys has been removed to new buildings on Wimbledon Common. The museum contains a valuable collection of mechanical models and philosophical instruments, formed by George III., and the famous calculating machine constructed by Mr. Babbage. The hospital in connection with King's College is in Portugal Street, Lincoln's Inn Fields. Nearly opposite King's College is—

### **The Church of St. Mary-le-Strand,**

built by *Gibbs* in 1717. It was the first of the fifty churches erected in London in the reign of Queen Anne. Originally founded in the year 1147 and at first known as the "Church of the Nativity of Our Lady and the Innocents at the Strand," the predecessor of the present handsome structure stood on the site now occupied by the quadrangle of Somersét House; it was one of the two which the duke sacrificed to find room for his palace. As it now stands, it is a conspicuous feature of the Strand, its Ionic portico, its upper Corinthian storey, broken by windows and surrounded by a pediment and balustrade, and its charmingly graceful steeple forming an edifice in every way worthy of the prominent position it occupies. The interior presents many architectural beauties. *Sunday services at 7.30, 8.30, 11.0, and 7.0.*

Ere long, when the **New Holborn and Strand Street**, now in course of construction by the London County Council, is completed, a large and architecturally imposing crescent will be formed here. When that is done, we shall see St. Mary-le-Strand near its western extremity and St. Clement Danes, at its eastern, with the handsome elevation of the Law Courts behind the latter—verily, an approach to the City proper worthy of its antiquity and history. Already the block of buildings lying south of Holywell Street has been demolished, widening the Strand to 70 feet. Holywell Street (generally known as Booksellers' Row), and Wych Street are also being subjected to the ruthless, but in this case very necessary, operations of the "house-breaker."

### **The Church of St. Clement Danes,**

which, like St. Mary's, stands, in the centre of the Strand, occupies a spot on which a Christian church has stood since the year 1002. It is dedicated to St. Clement, the patron saint of sailors and cloth-workers; but of the cause of the singular affix, "Danes," nothing certain is known. Tradition, however, supplies a story connected with it, which is so interesting that we can but hope it may be a true one. We are told that after a disastrous defeat which the Danes suffered at the hands of the Londoners, some few were left behind by their comrades, in their haste to reach their ships; that their lives were spared, and they were permitted to settle in the neighbourhood; and that marrying English wives, and becoming converted to the Christian religion, they erected a church on the spot. Another tradition is that the name was given to the building, because Harold, a Danish king, Harefoot, a leader, and many other Danes were buried on the site. The old church was repaired over and over again; it was eventually taken down in 1668, and the

present one erected by *Edward Pearce*, under the direction of Sir Christopher Wren. It is of white stone and in the Corinthian style of architecture, the tower and spire, together a hundred and sixteen feet high, being added, in 1719, by Gibbs. In the belfry is the peal, which chimes forth the "oranges and lemons" of the nursery rhyme. The site possesses marked peculiarities, to suit which the architect adopted a ground plan which bears some resemblance to the section of a ship of the old round-bowed pattern. The church has literary associations, for, in the yard, were buried Otway, the poet—a fine genius with a lamentable ending to his life—and another dramatic poet, in whom the line dividing genius from insanity was very confusedly drawn, Nat Lee, the author of "Alexander the Great"; and Dr. Johnson regularly attended service at the church, the pew, in the north gallery, occupied by him, being indicated by a brass plate, affixed to it by "some inhabitants of the parish of St. Clement Danes," in 1851. *Sunday services at 8.0, 11.0, and 7.0.*

Between Holywell and Wych Streets, is the entrance to the **Opera Comique**, a very elegant theatre, opened in 1870; and adjoining it, with the principal entrance in Newcastle Street, is the **Globe Theatre**. NEWCASTLE STREET, on the north, and SURREY and NORFOLK STREETS, on the south side of the Strand, are memorials of the connections of the old nobility with the neighbourhood. Just beyond King's College, on the same side, is STRAND LANE, a small court, in which is one of the antiquities of London, a **Roman Bath**, still available, and remarkable for the cool freshness of the water. It is about thirteen feet long, six wide, and five deep; and the bricks of which it is constructed are of Roman make. Near it, are other baths constructed, it is supposed, about 1588, by the Earl of Essex, who resided near the spot. The water is from the same spring as that of the Roman bath. Next to Strand Lane, is the **Strand Theatre**, opened in 1831, a small house, famous for farce and burlesque.

The Strand, hereabouts, has long been the head-quarters of the pictorial journals of London, the *Illustrated London News*, the *Graphic*, and the *Daily Graphic*. Other newspapers have their publishing offices hereabouts; and in MILFORD LANE, running southwards, are their printing offices, &c.

ESSEX STREET, the next turning to the south, the name of which preserves the connection of the celebrated Earl of Elizabeth's time with the neighbourhood, communicates with the Embankment, near the Temple station of the District Railway (it is well to keep the whereabouts of the railway station in our mind's eye, in case we have occasion to quickly make our way home). On the west side of the street, and near its northern end, is what was the

oldest Unitarian chapel in the metropolis, converted, in 1866, into a **Unitarian Public Hall**, a marble **Statue of Raikes**, the originator of Sunday Schools, being erected in its vestibule. Nearly opposite the chapel is **DEVEREUX COURT**, which connects Essex Street with the Temple, and also with the Strand, somewhat the shape of an inverted capital L.

On the north side of St. Clement's churchyard and extending nearly to Fleet Street, are the extensive and magnificent buildings, opened by Queen Victoria, in November, 1882—

### The Royal Palace of Justice.

[Map III. : § 14.]

**Cab Fares :** From Paddington station—2/-.

From London Bridge, Fenchurch Street, or Victoria stations—1/6.

From Broad Street, Cannon Street, Charing Cross, Euston, King's Cross, Liverpool Street, Ludgate Hill, St. Pancras, or Waterloo stations—1/-.

**Nearest Railway Station :** Temple.

In 1859, a Royal Commission reported in favour of concentrating the law courts on a site between the Strand and Lincoln's Inn Fields, a convenient position in relation to the principal inns of law, and central as regards the metropolis generally. Acts of Parliament to carry out the plan were passed, and competitive designs were invited. There was great diversity of opinion as to the spot on which the edifice should stand, the Thames Embankment having many advocates, and still greater diversity as to the merits of the plan; but the present site and *Street's* design were ultimately selected. The structure consists of a main building, with a central hall, and wings, connected with the main building, at each end, thus forming a quadrangle. The eastern block, almost detached, is occupied by masters and other officials of the courts. It has a tower, with a projecting ornamental clock, at the south-eastern angle. Provision is made for eighteen separate courts, with judges' rooms, robing rooms for counsel, jury rooms, accommodation for witnesses, and other requisite apartments and offices. The central hall, two hundred and thirty-one feet long, forty-eight wide, and eighty-two high, with groinings and carvings, is a noble vestibule to the courts; its gable, a hundred and thirteen feet high, contains a large "light," with a beautiful rose window above it. There is a marble gallery at each end of the hall, and corridors from it communicate with every portion of the building. The level of Carey Street, on the north, is seventeen feet above that of the Strand; and this feature in the site has necessitated the presence of the steps in the hall. In it, is a **Statue of Mr. Street**, from the chisel of *H. H. Armstead, R.A.*; it stands on a pedestal,

the frieze whereof contains representations of the various trades connected with architecture. The grand entrance, facing the Strand, has a magnificent recessed archway, with octagonal flanking towers, ninety feet apart; and there is every provision for the approach of carriages and pedestrians. The central arch of the porch is fifty feet high. On each side of it, are ancient windows, containing Gothic tracery, with recesses for sculpture above them; and the central hall is gained through a second porch. Its floor is four or five feet higher than the level of the Strand. The style adopted by the architect is known as Monastic Gothic; and its cost was little short of a million sterling. The Strand façade, nearly five hundred feet long, has an elegant arcade, the arches supported by marble columns; and the unoccupied land at the west end has been laid out, by an unknown benefactor, as a recreation ground. Behind it rises the pleasing front (which, in a position where its proportions were not dwarfed by its surroundings, would be imposing) of the **Bankruptcy Court**, with its offices, opened in 1892. Of white brick and Portland stone, it is of Italian architecture.

The visitor will mark the spot where, until January, 1878, stood **Temple Bar** (still the official name of this part of the thoroughfare), that famous portal of the City, in the last century surmounted by the heads of the unfortunate Jacobites. The gates of the bar were, on the occasion of royal visits to the City, formally shut against the sovereign, who asked permission to enter civic domains and was then received with enthusiastic and loyal welcomes. However historically interesting, the bar, erected by Sir Christopher Wren, hindered the traffic, and moreover became so shaky when the foundations were weakened by the excavations for the new Law Courts that its removal was decided on. The spot where it stood is marked by an erection in the middle of the narrow roadway, with statues of Queen Victoria and the King as Prince of Wales, busts of the late Duke of Clarence and of Lord Mayor Truscott, and is surmounted by one of the ugliest achievements of the sculptor's art, generally described as the griffin, but an imaginary adaptation of the heraldic dragon. The stones of the bar were carefully preserved; and in 1891 were purchased by Sir H. Meux, who re-erected them at the entrance to his grounds at Cheshunt.

We have thus reached the west end of Fleet Street and the entrance to the City. But, before we cross the boundary of the domain ruled over by the Lord Mayor, we will make a *détour* to the north to visit several places of interest thereabouts. We will walk back to WYCH STREET, the name of which is a survival of Aldewych Street, the title of Drury Lane, before brave Sir Wil-

liam Drury, who distinguished himself in the Irish wars in the reign of Queen Elizabeth, built himself a mansion at its Strand end and, as is usually the case, called his possession by his own name. Passing up the street, we note, on the right (east) side, the handsome façade of—

### The Olympic Theatre,

which was opened in 1806, as an arena for horsemanship, by the famous Philip Astley, but which is better known in connection with the long management of Madame Vestris, who first introduced there the elegant stage arrangements now so generally adopted in high-class theatres. Liston made his last, and Charles Mathews his first appearance there. Wych Street will shortly be demolished, in connection with the Holborn and Strand Improvement Scheme.

A few more steps and we reach DRURY LANE, wherein is **St. Mary-le-Strand Public Hall and Library**, opened by Lady Esther Smith in January, 1895. The hall, which cost £4,400, was designed by Mr. Albert, contains a library (the books in which were presented by the Hon. W. F. D. Smith, M.P.), a lecture-room, and a board room. In the basement, are baths for men and for women; and the edifice is lighted throughout by electricity.

At the northern end of Drury Lane, is—

### Drury Lane Theatre.

[Map I. : L 14.]

**Cab Fares :** From Broad Street, Fenchurch Street, Liverpool Street, London Bridge, or Paddington stations—1/6.

From Cannon Street, Charing Cross, Euston, King's Cross, Ludgate Hill, St. Pancras, Victoria, or Waterloo stations—1/.

**Nearest Railway Stations :** Temple and Charing Cross.

"Old Drury," the most famous of the London Theatres, extends from Drury Lane to Bridge Street, a continuation of Catherine Street, Strand (where its front is), and from Russell Street to Vinegar Yard. The enormous size of the stage affords almost unrivalled facilities for spectacles. A figure of Shakespeare is over the external portico; and in the entrance hall, are statues of Shakespeare, Kean, and Balfe. There is accommodation for 3,500 persons. The present is the fourth theatre on the site. On the 8th of April, 1663, Thomas Killigrew, one of the "king's servants," or company of actors especially attached to the court of Charles II., opened a theatre here, in which, among others, Nell Gwynne performed. The first play-bill ever issued appeared on the occasion of the opening, and announced that "by his Majesty his company of comedians, at the new theatre in Drury Lane, will be acted a comedy colled 'The Humorous Lieutenant.'" In 1672, the theatre was burnt down and sixty houses with it; but Sir Christopher Wren soon built another, which was opened two years afterwards. The interior was reconstructed by Adam in 1775; and the theatre was entirely rebuilt

in 1794. That building lasted until February, 1809, when it was destroyed by fire. It was rebuilt by Wyatt; and when the new theatre was opened in October, 1812, there was considerable competition among the poets of the day for the honour of writing the opening address, which was ultimately furnished by Byron. The occasion gave rise to the famous "Rejected Addresses," by James and Horace Smith, clever burlesque imitations of the styles of the leading writers of the day. We must not linger among the memories of "Old Drury"; but-lovers of the drama cannot help feeling an interest in the great house where Garrick took his farewell of the stage, where Mrs. Siddons, John Kemble, Charles Kemble, Edmund Kean, Madame Vestris, Ellen Tree, and Charles Kean made their first appearances, and Macready, his last. For many years, it was associated with the late Sir Augustus Harris, who died in June, 1896. A memorial of the great manager was unveiled in November, 1897. It stands at the corner of Russell Street and Catherine Street, and takes the form of a drinking fountain.

One of the most famous of the Scottish churches in the metropolis—that in which Dr. Cumming, of "Millennium" fame, at one time ministered—stands in CROWN COURT, on the opposite side of RUSSELL STREET, to that occupied by the theatre. The last-named street, by the way, connects Lincoln's Inn Fields with Covent Garden Market and BOW STREET. The latter thoroughfare, most of our readers will associate in their minds with Townsend and other famous "Bow Street Runners"; with Fielding, the novelist, and his brother, Sir John Fielding, who were magistrates at the time when that in Bow Street was the only court in London equivalent to what we now term a police-court, and with the fact that it is at the present time the chief police-court of the metropolis. In this street, is—

### The Opera House, Covent Garden,

[Map I. : L 13.]

first opened in December, 1732, by Rich, the Harlequin (when Harlequin was the principal comic character in a pantomime, Clown being a later development). It was burned down in September, 1808, rebuilt by R. Smirke, and reopened just a year afterwards with a performance of "Macbeth," the prices of admission being raised by the lessee, John Kemble; but after two months' nightly riots, he was compelled to return to the old tariff. The house was reconstructed and opened as an opera-house in 1847. In March, 1856, on the occasion of a *bal masque*, given for the benefit of Anderson, the "Wizard of the North," a fire broke out which destroyed the theatre. It was rebuilt from the designs of E. M. Barry, and opened as an opera-house in May, 1858. The bas-reliefs and the statues of Tragedy and Comedy by Flaxman, on the Bow Street front, are relics of the old theatre.

Bow Street communicates with the centre of LONG ACRE, noted for its manufactures of carriages and harness, at a sort



of "four cross roads," whence ENDELL STREET runs to the Shaftesbury Avenue and New Oxford Street. At the north-eastern corner of Bow Street, is Merryweather's fire-engine manufactory, which itself once fell a victim to the onslaught of the fire-demon. Long Acre ends at the spot where Drury Lane crosses this line of street, henceforward known as GREAT QUEEN STREET and terminating in Lincoln's Inn Fields. In Great Queen Street are, the **Freemason's Tavern**, where most of the chief meetings of the "craft" take place, the **Great Queen Street Wesleyan Chapel**, and the new **Great Queen Street Theatre**. Near the Freemason's Tavern, LITTLE QUEEN STREET, which it is proposed to widen out, so as to form the northern portion of the intended new avenue from Holborn to the Strand, runs northwards to Holborn, communicating with Euston Square by means of Southampton Row, Russell Square, &c.

Walking southwards along the west side of LINCOLN'S INN FIELDS, which we shall visit on a future occasion (*see pp. 274-5*), we turn aside to inspect a noted "rookery," whose chief feature is **Clare Market** [*Map III. : § 14*], now being "improved" off the earth. The district echoes with reminiscences of the past and in PORTSMOUTH STREET, is a waste-paper shop, on which is painted a legend, which states that it is the "Old Curiosity Shop," immortalised by Dickens, in spite of the fact that the novelist himself expressly states that the house in which Little Nell lived has long been cleared away, to allow of the street in which it was situated being widened.

From Clare Market, we reach Temple Bar, either *via* PORTUGAL STREET (half its south side is occupied by **King's College Hospital**) and CAREY STREET, at the back of the new Law Courts, or past **St. Clement Danes Vestry Hall**, and *via* the celebrated **Clement's Inn**, mentioned in the "Second Part of Henry IV." But the glories of the latter are departed. The garden, in which Falstaff and Shallow "heard the chimes at midnight," has been covered with bricks and mortar, and the bronze figure of a negro, supporting a sun-dial, presented to it early last century by Lord Clare, has been transferred to the gardens of the Inner Temple.

\* \* \* \* \*

Crossing the City boundary, we note that the old buildings on the north side of FLEET STREET, as far as the corner of Chancery Lane, have disappeared, in order to effect a much-needed widening of the roadway, and that new structures, foremost among which is the **Branch Bank of England**, designed by Blomfield, have taken their place. The south side has more recently been subjected to treatment quite as drastic. Child's Bank, in which the fair but frail Nell Gwynne kept her account, has disappeared or rather has been re-erected on the spot where once stood the Devil Tavern, in the Apollo Room of which Johnson presided at the nightly revels ;

and where, before his day, Shakespeare, Ben Jonson, and other celebrities met. Gosling's Bank, or the "Three Squirrels," opposite St. Dunstan's Church, has also been rebuilt, from designs by Mr. A. C. Blomfield. The new building is in Classic style, and is a notable addition to the architectural beauties of Fleet Street. Among the famous men who banked at the old Three Squirrels were Warren Hastings and Clive, Pope, Warburton, Samuel Richardson, Camden, Ellenborough, Bishop Percy, the Tonsons, Longmans, Rivingtons, and Sir Philip Francis. A still more recent removal is Dick's Coffee-House, a famous haunt of literary men in the eighteenth century.

We next reach **MIDDLE TEMPLE LANE** and **INNER TEMPLE LANE**. At the entrance to the former, is an old building, **No. 17, Fleet Street**, with a considerable amount of gilding and several heraldic devices on the exterior. An inscription states that the house was formerly the residence of Henry VIII. and Cardinal Wolsey ; but there is more of imagination than of veracity in the statement. A hundred years ago, Mrs. Salmon exhibited her waxworks there ; and she affirmed that it was "once the palace of Henry, Prince of Wales, son of James I.," and the plaster work of a ceiling, containing the initials "P.H.," with the plumes of the Prince of Wales between them, lends colour to her statement. The house was really built by Sir Amias Paulet, as a fine imposed by Cardinal Wolsey ; and there is a curious story connected therewith. When Wolsey was a young and a poor man, he offended Sir Amias, who, so say the old biographers of the great cardinal, put him into the stocks. Fifteen years afterwards, Wolsey was the greatest man in England, and ordered his old prosecutor to come to London, where he lived in a state of semi-captivity for six years, being compelled besides to build anew the gate-house of the Middle Temple. The house narrowly escaped being scheduled for demolition in connection with the widening of Fleet Street, but both the London County Council and the City Corporation eventually decided in favour of its preservation and restoration at a total outlay, including the price of the freehold, of upwards of £27,000. Over the adjoining archway; there is the figure of a lamb with a flag, and at Inner Temple Lane a winged horse, the respective devices of the two divisions of the Temple. Wags have it that "the lamb sets forth the innocence ; the horse, the expedition" of the lawyers. Formerly, a portion of land and some buildings further west were named the Outer Temple, being beyond the City boundary ; but the site was leased to Stapleton, Bishop of Exeter, the other portion being retained for the use of students of law, and now the name of Outer Temple has no official recognition.

about thirty thousand volumes. The interior is about eighty feet long and nineteen high.

The **Hall of the Inner Temple** was rebuilt by *Sydney Smirke*, and opened in 1870 by the Princess Louise, Duchess of Argyll.



THE TEMPLE CHURCH.

The interior is ninety-four feet long and forty high, and it has an extremely beautiful moulded roof. There is an interesting old crypt beneath its northern end.

There are two **Gardens**, about five acres in extent, laid out with lawns and flower-beds, now very interesting in late autumn,

on account of the famous show of chrysanthemums, these flowers being a special favourite of the gardener. Shakespeare has made the old garden of the Temple historically famous, as the scene of the quarrel between Plantagenet and Somerset, when the white and red roses—those fatal symbols of civil war—were plucked and adopted as badges. In FOUNTAIN COURT, in the Middle Temple—a prettily laid-out corner, near the entrance from Devereux Court—is a little fountain, which Dickens has made memorable in that pretty chapter of *Martin Chuzzlewit* in which he tells us how Ruth Pinch went to meet her brother Tom in the Temple, and there encountered John Westlock. But the little fountain, described by Dickens, and by Thackeray in his *Pendennis*, has been “improved,” and is all the worse for the operation.

The Temple is associated with the names of many eminent persons only remotely and, in some cases, not at all, connected with the legal profession. Among these, are Sir Walter Raleigh, the dramatist Ford, Beaumont, Fletcher, Wycherley, Congreve, Burke, and Sheridan. Dr. Johnson lived for some time in INNER TEMPLE LANE, a new stack of houses, JOHNSON'S BUILDINGS, marking the spot. Goldsmith died in BRICK COURT, and was buried in the Temple churchyard. His tomb has been restored, and is now, with others, outside the railing of the church. Charles Lamb was born in the Temple.

### The Temple Church

is one of the most interesting ecclesiastical edifices in the metropolis. It is divided into two parts, the “round” and a rectangular choir, where the services take place. The former, built in 1185, on the plan of the church of the Holy Sepulchre at Jerusalem, is in the Transition-Norman style; it is fifty-eight feet in diameter. It was consecrated by Heraclius, the Latin patriarch of Jerusalem. After various vicissitudes, it was carefully renovated about the middle of the nineteenth century, the entire edifice being then restored to its original beauty. The porch is especially admired. There are nine tombs of Crusaders, with recumbent figures in complete armour. Among them are the grave and monument of William le Mareschall, protector of England during the minority of Henry III. Selden, the great writer on international law, is buried to the north of the altar, the spot being marked by a monument of white marble, and among more recent celebrities who were connected with the Temple, and have monuments to their memory in the church, may be mentioned Lord Eldon Lord Chancellor Thurlow, &c.

When the church was last restored, a double piscina of marble

was discovered near the east end of the south side, and a picturesque Gothic niche on the north side of the building. On taking up the modern floor, portions of the original tessellated pavement were brought to light, and there were found some remains of ancient decorative paintings and rich ornaments, worked in gold and silver. Above the western doorway, a charming Norman window, composed of Caen stone, was opened out; and, within the walls of the church there was found a penitential cell, a dreary place of confinement, four and a half feet long and two and a half wide, with a narrow opening, through which the choir is seen. In this narrow prison, the disobedient brethren of the ancient Templars were temporarily confined in chains and fetters; and there is a grim tradition that knights who had broken their vows were imprisoned here and starved to death, while, day after day, the services of the church were chanted in their ears. The triforium is a circular gallery containing many interesting monumental inscriptions, and lighted by Romanesque windows over Norman arches. Clusters of pillars support the vault. The choir, in the Early English style, has a very fine interior and a large east window, and its roof is painted with arabesques.

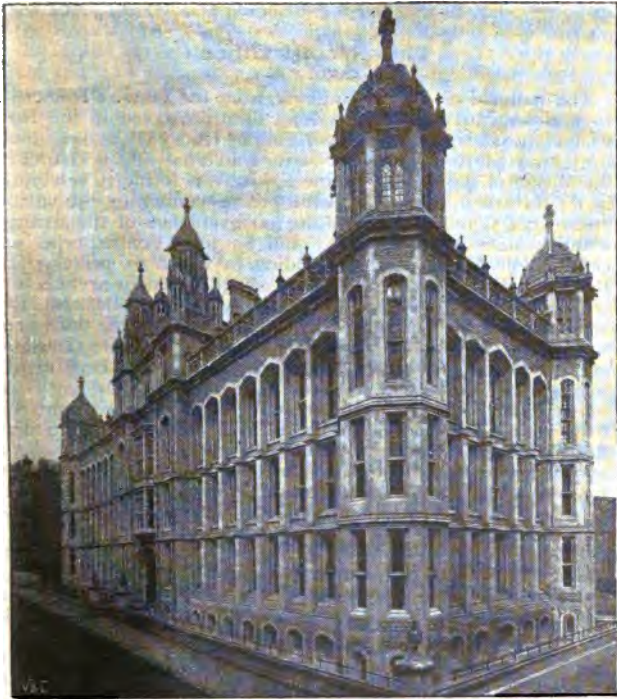
*The church can be inspected any day, except Saturdays, between ten and four o'clock, when a vergier is generally in attendance, or by application at the porter's lodge at the entrance of Inner Temple Lane. On Saturdays between ten and twelve only. Sunday services at 11.0 a.m., for which a benches order or the introduction of a barrister is necessary, and at 3.0 p.m. No order is needed in the afternoon.*

### St. Dunstan's Church,

[Map IV.: K 14.]

on the north side of Fleet Street, next attracts our attention. It stands on the site of an older church, spared by the Great Fire of 1666, which burnt itself out three doors to the east of it. This structure, famous for the clock with the figure of Cain and Abel, striking the hours (one of the great sights of old London, now preserved over the entrance to the stables of Hertford House, in Regent's Park), was pulled down in 1831-3; and the present edifice was built in its place by Shaw. It was then set back thirty feet from the roadway, an arrangement which prevented the destruction of the church when the street was widened after the opening of the Law Courts. Of Pointed architecture, and containing some painted windows, the edifice is chiefly noted for its tower, of Ketton stone, a hundred and thirty feet in height, surmounted by a lantern, and partially copied from the steeple of Antwerp Cathedral. Dr. Donne, the poet, was for many years the vicar of the parish; and representations of his head and of that of Wycliffe, "the morning

star of the Reformation," are set up over the south door (that facing the street). *Sunday services at 11.0, 3.15, and 7.0.* In April, 1896, one of the windows was filled with stained glass, at the cost of the principal London angling associations—a memorial of old Izaak Walton, of "Compleat Angler" fame; a marble tablet on



*Bolas & Co.,*

*[Ludgate Hill.*

WEST FRONT OF THE RECORD OFFICE, CHANCERY LANE.

the exterior of the church records this fact. It further informs the passer-by that "Walton resided for some years in Fleet Street, at the corner of Chancery Lane (west side), and, between 1652 and 1664, was overseer of the poor and a sidesman and vestryman of this parish; he was also a member of the Ironmongers' Company.

A **Statue of Queen Elizabeth** surmounts the door of the adjoining

school ; it, too, escaped the Great Fire, and was removed from Lud Gate to its present resting-place.

CHANCERY LANE, the first opening on the north side of Fleet Street, connects Holborn with this street. It contains several features of interest—notably, the **Gateway to Lincoln's Inn**, the description of which we postpone till we reach it from Holborn. To-day, we walk for a few yards along the lane, to the end of CAREY STREET, on which abuts the back of the Law Courts. We do so, in order to visit—

### The Record Office.

[Map IV. : K 14-15.]

The national records of England, from the famous Domesday Book downwards, were for a long time preserved in the Rolls Chapel (the *Domus Conservorum*), built by Henry III. as a residence for converted Jews, and afterwards converted into a chapel for the Master of the Rolls. Divine service was formerly celebrated in it ; the worshippers sat on the presses containing the various documents, stored there. But the inconvenience of the arrangement soon became apparent ; and Sir John Pennethorne was commissioned to design a building in which to preserve the Records. He produced a beautiful edifice, of Tudor architecture, with a lofty and conspicuous tower. It was erected between 1851 and 1866 ; and it is fire-proof throughout. Hither, the documents were removed. As may readily be supposed, there are thousands of them, many of the highest interest ; they are kept in iron presses, with shelves of slate. The celebrated Domesday Book, written on vellum, can be seen here ; here, too, are numerous royal deeds and charters. There is, moreover, a commodious **Reading Room**, for the comfortable study of the various documents, and, if need be, for their transcription ; and to this "national treasure house," as it has been happily named, *the public are freely admitted, without even the formality of applying for a ticket ; all that is necessary is to sign one's name in a book at the door.*

But the building, capacious though it is, soon became full ; and in 1870, a new wing, in keeping with the rest of the edifice, was opened. Soon afterwards it was resolved to considerably extend it ; and Mr. John Taylor, surveyor to the Board of Works, in whose hands the matter was placed, planned an edifice, in accord with Sir John Pennethorne's original designs, of which the Record Office, as Londoners have known it for many years, will only be a small portion. It will eventually form a splendid series of buildings, of Tudor architecture, round a spacious quadrangle. To it, the **Western Gateway** is the main entrance. This is a magnificent block, of which, although it is set back several feet from the pavement of narrow Chancery Lane, the full beauty of the frontage is lost. It stands on a site, two hundred and twenty-five feet long by sixty-five deep ; and it consists of three lofty floors and a basement—in all, eighty-eight feet high. Its two fronts are pierced with numerous large windows. Several lofty and bold octagonal turrets add to the beauty of the edifice,

which is composed of Devonshire rag and Portland stone, the Kentish rag, used in the older portion of the Record Office, already showing signs of decay. The central portion is a storey higher than the block generally; indeed, it forms a sort of tower. It has a special treatment of its own; one marked feature being the two-storeyed oriel, overhanging the bold and richly moulded four-centred gateway, forming the entrance to the building. The upper portion of this central tower is finished with traceried parapets, turrets, and pinnacles; it has a large panel, containing the royal arms. The entrance gateway, which is in the centre of the façade, is wide and lofty, and the ceiling is beautifully groined. On the east face, above the inner arch, are niches containing **Statues of Henry III. and Edward III.**

In addition to clerical rooms and storage rooms, the new building contains a large room, handsomely fitted, which is to serve as a public show-room for some of the more famous treasures which the Record Office possesses. There is also a large reference library for the assistance of the clerks in their daily work of deciphering and interpreting ancient manuscripts. In order to make room for this it was necessary to pull down the old Rolls House and the Rolls Chapel. The former building, though of respectable age, had no great historical value, and, being extremely unsafe and inconvenient, its disappearance is not to be regretted. With regard to the Rolls Chapel, however, a strong desire was expressed by antiquaries that it should be preserved, and the Board of Works promised that this should be done. But it somehow happened that very soon after the builders got to work the walls that had stood for centuries began to totter, and they have now entirely disappeared. In addition to this connecting link between Chancery Lane and Fetter Lane, it is proposed at some future date to run another wing eastwards from the present new block, skirting Clifford's Inn, and replacing a block of buildings in which some of the clerks now have their work-rooms.

The construction of the north wing, to connect the new block with the older portion, has already made considerable progress.

Facing the edifice is the **Law Society's Institution**, housed in a building formerly the chief attraction of the end of the lane, but now dwarfed by its magnificent neighbour.

The Record Office extends eastward to **FETTER LANE**, which marks the western limit, south of Holborn, of the Great Fire. We shall see presently that it did not extend so far north of that great artery. The name of the lane is traceable to the fact of its containing, in olden times, a colony of *feutriers* (felt-makers, or saddlers); it is rich in its historical reminiscences. In it, lived Dryden (whose house, No. 17, has fallen before the march of modern improvement) and the Brothers Barebones, Cromwell's officers; and No. 16 was, in 1767, the residence of the infamous Mrs. Brownrigg. The lane, moreover, has its literary interest. Up to 1885, there was a tablet upon the quaint little house numbered 16, over *Fleur-de-Lys Court*,—saying that "Here liv'd John Dryden, ye Poet; born 1631—died 1700. Glorious John!"



Thomas Otway, whose house stood on the site of the Record Office, was his neighbour; and here occurred the celebrated conflict of wit between the two poets. Lamb went to school at a dingy little house in a passage, leading from Fetter Lane into BARTLETT'S BUILDINGS, close to Holborn.

Opposite the Record Office is a **Salvation Army Boys' Shelter**; and adjoining it, at No. 32, is the **Moravian Chapel**, which, approached by a long passage, is interesting on account of its associations. Tradition has it that a wooden building was erected, in the reign of Elizabeth, on the site of a sawpit, in which, in the terrible days of Queen Mary, the Protestants met for worship. A residence for the minister was subsequently added—in the reign of James I., if one may judge from its wainscoted rooms, large casement windows, deeply moulded mantel-pieces, and dark oaken stairs (it is still occupied—the ground-floor the vestry of the chapel). A small brick building succeeded the wooden one; and that, becoming too strait, was followed by another, the present chapel, of an irregular oblong shape, adopted that it might not interfere with the minister's house. Like that building, it has deep wainscoting, and the massive timber pillars, which support the galleries, bespeak the age of the edifice. After the passing of the Uniformity Act, it was served by ejected Church clergymen. It escaped the fire of 1666; and passed into the hands of the Moravians in 1738. It witnessed the withdrawal of John Wesley from the "Fetter Lane Society," as the congregation, was first called—a step which resulted in the establishment of the Methodist Churches. The chapel (which, by the way, is in the two parishes of St. Dunstan and St. Bride, the boundary passing just in front of the pulpit) was, in the reign of Queen Anne, gutted by the mob, who were enraged at the trial of Sacheverell at the bar of the House of Lords; and it had a narrow escape of a repetition of the misfortune during the "No Popery" riots of 1780. It has a second entrance—possibly, the original one—from CHAPEL PLACE, a small paved court, shut off from NEVILL'S COURT by a strong door, a silent testimony to the necessity which once existed for precautions to protect the worshippers from molestation. *Sunday services, 11.0 and 6.30.*

Nearer Holborn, but on the other side of the lane, is a **Congregational Chapel**, wherein the grandfather of the late Mr. C. H. Spurgeon at one time ministered. But it has an older interest than that. For it was here that Richard Baxter preached, after his release from prison, in the latter years of the sixteenth and the beginning of the seventeenth centuries; and here it was that, being informed of the fact by an arranged signal from the gallery while he was preaching, he stopped in his discourse and made the first public announcement of the success of the negotiations which resulted in the accession of George I. to the English throne.

From the corner of Fetter Lane to Shoe Lane—the next street running northwards, between Fleet Street and Holborn—are a series of courts and one square. CRANE COURT witnessed the

meetings of the Royal Society, in the early part of its history, the house being bought by the Scottish Corporation, when the Royal Society removed to Somerset House in 1782, and being destroyed by fire in 1877. It was rebuilt in 1880. In WINE OFFICE COURT, is "Ye Olde Cheshire Cheese Chop House," one of the few meeting-places of the *literati* of the eighteenth century which yet remain; and HIND COURT conducts us into GOUGH SQUARE, a tablet on a house in which (now appropriately occupied by a firm of printers and publishers) informs us that in it Johnson completed his celebrated Dictionary. No. 7, JOHNSON'S COURT, where the great doctor lived for some time, has recently been demolished. Fleet Street and SHOE LANE, which runs through to Holborn Hill, are famous in the world of journalism.

On the south side of Fleet Street, are some narrow streets which have figured in the annals of the city. A **Crypt of Whitefriars Monastery** was brought to light in 1895. It presents many interesting features, not the least noteworthy whereof is the groining of the roof. This is composed of a greenish-brown stone; and the ribs meet in a rose-shaped central boss, of the same material and beautiful design. BOUVERIE STREET leads to WHITEFRIARS, known to swashbucklers and bullies of the seventeenth century as "Alsatia" or "the sanctuary." SALISBURY COURT, famous in the early years of the Hanoverian dynasty, for its "mug-house riots," leads into SALISBURY SQUARE, in which is **Warwick House**, the head-quarters of Messrs. Ward, Lock, and Co., Limited, the publishers of this Guide and of the others of the series, of the popular and successful *Windsor Magazine*, of Mrs. Beeton's famous works on cookery, &c., and of other useful books. In this square, too, are the offices of the **Church Missionary Society** and the **Salisbury Hotel**. The square is connected with the Embankment, *viâ* DORSET STREET, at the east corner, and the tortuous PRIMROSE HILL, at the west.

BRIDE COURT and BRIDE AVENUE come next, the latter running round St. Bride's Church, and the former, leading up to it from Fleet Street. This part of Fleet Street is undergoing a transformation, and being greatly widened.

**St. Bride's Church** was rebuilt by Wren in 1703, its predecessor having fallen in the Great Fire; it is said to be the finest church he designed. The steeple, of much the same design as those of the contemporary churches of St. Mary-le-Strand and St. Clement Danes, is greatly admired; it is two hundred and twenty-six feet high. The belfry contains twelve bells. Of late years, the interior has undergone a careful restoration. The walls have been painted in a Renaissance manner, to harmonise with the architecture of

what is probably one of the most perfect specimens of an Italian church in England. It is the only one in London dedicated to St. Bridget. Richardson, the author of *Pamela* and *Clarissa*, was buried in the centre aisle, and Lovelace, who wrote the lines, commencing, "Stone walls do not a prison make," at the west end of the church. *It is open daily from eleven till four, and there is on certain days a short service at half-past one. Sunday services, 11.0 and 7.0.*

In BRIDE LANE, a narrow thoroughfare behind the church, leading to New Bridge Street, and approached from Salisbury Square by BELL'S BUILDINGS (a court available only for pedestrians which terminates in a flight of steps), is the **St. Bride's Foundation Institute**, the memorial stone of which was laid by the Prince of Wales in November, 1893. It was established by a scheme under the City of London Parochial Charities Act, and approved by the Queen in Council in February, 1891. It contains technical printing schools, libraries, reading and lecture rooms, a gymnasium, and, perhaps greatest boon of all, a swimming bath of ample size. *The Lending and Reference Libraries are free to any one residing or employed in the western part of the city.*

Returning to Fleet Street by way of Bride Lane, we notice that a very necessary widening has recently been effected by the demolition and reconstruction of a number of houses on the south side between Ludgate Circus and Salisbury Court.

At this point, we reach—

### Ludgate Circus.

[Map IV. : K 15.]

**Cab Fares :** From Paddington station—2/-.

From Victoria station—1/6.

From all the other railway termini—1/-.

**Nearest Railway Stations :** Blackfriars, Holborn Viaduct, Ludgate Hill, St. Paul's, Snow Hill, and Farringdon Street.

Probably, we immediately notice with regret how an architectural opportunity has been missed. A large circus was constructed a few years since at the point where the line of Fleet Street and Ludgate Hill is intersected by that of Farringdon Street and New Bridge Street, but each quadrant of the circle is in a different style. If the architecture were uniform, there would be no more striking spot in London. Near the Circus, Ludgate Hill is spanned by the viaduct of the London, Chatham, and Dover Railway, and the view is impeded. (We may remark here that the most picturesque glimpse of St. Paul's, as seen from the street, is to be gained from about the corner of Shoe Lane, in Fleet Street, the variety of sky-line, crowned by the mighty dome, being very impressive.) Two **Obelisks** stand

at the intersection of the roads, that on the right hand commemorating John Wilkes, wit and political agitator, the "bogey" of George III., the rejected of the House of Commons, sheriff and Lord Mayor of London, one of the profane "monks of Medmenham," and the hero of the famous election for Middlesex, whose squint was perpetuated by Hogarth, and whose essay, which he contrived to dedicate to the Archbishop of Canterbury, was publicly burned. The opposite obelisk is to the memory of a far less brilliant, but more reputable man—Alderman Waithman, who kept a large draper's shop at the corner of Fleet Street, and was one of the most active friends of Queen Caroline in her renowned quarrel with George IV.

On the east side of New Bridge Street is the **Ludgate Hill Station** of the London, Chatham, and Dover Railway. The construction of **FARRINGDON STREET**, the broadest thoroughfare in the City, swept away Fleet Market, once a well-known locality; on its right side, stood for generations the famous Fleet Prison. Street, market, and prison were named from the Fleet river, which once pursued its muddy way to the Thames, but which has long since been covered over and changed into a commonplace sewer. The Fleet Prison is not only historically memorable for a connection with eminent prisoners, but for the marriages performed there by dissolute Fleet parsons; and Dickens has made the place almost immortal in fiction, by associating it with Mr. Pickwick, Sam Weller, Jingle, and Job Trotter. The prison, closed in 1845, was finally cleared away in 1868, and on a part of the site stands—

### **The Congregational Memorial Hall,**

completed in 1874, in memory of the "fidelity to conscience" of the two thousand ministers, ejected from the Church by the passing of the Act of Uniformity in 1662.\* It is a handsome, but rather peculiar-looking building, in the Second Pointed style of the French type. The height of the centre gable is a hundred and thirty feet, and the width, eighty-four feet. The large hall for public meetings affords sitting room for upwards of fifteen hundred persons; and there are a spacious library, board room, and various offices. The cost of its erection was about £30,000.

Proceeding up **LUDGATE HILL**, we pass **LA BELLE SAUVAGE YARD**—a name which perpetuates the visit of a fair African of the Middle Ages—once famous as a centre for carriers and now more so from its connection with the world of letters. A little further up,

\* Their admirers apparently forgot that some of them were, during the Commonwealth, "intruded" into their benefices, other clergymen, quite as much noted for their "fidelity to conscience," being ousted to make room for them.

is the corner of the OLD BAILEY, a name which has many unpleasant associations ; and as we proceed, we notice with pleasure the improvement in the architecture of the street, consequent on the widening of the thoroughfare. About mid-way between the Old Bailey and the summit of Ludgate Hill, there stands, on the left hand, **St. Martin's Church**, another of those which Wren rebuilt after the Great Fire. Its spire is of somewhat unusual shape ; and the body of the church, forming, as it does, a part of the row of buildings on that side of the street, is not very conspicuous. It might, indeed, escape notice altogether, but for its clock and the music of its bells on all suitable occasions. It was re-opened in August, 1895, after having been closed for six years, during its restoration, from designs by *Ewan Christian*. *Sunday services at 11.0 and 7.0.*

ST. MARTIN'S COURT, on the south side of the street, immediately opposite the Old Bailey, runs into PILGRIM (*née* Little Bridge) STREET. It is a narrow thoroughfare, which leaves Ludgate Hill, opposite St. Martin's Church, and, turning abruptly at right angles, runs parallel to it, beneath the railway viaduct and close to the northern end of Ludgate Hill station, to Bridge Street. CREED LANE, a little further up, conducts us into DOCTORS' COMMONS, as the district is still named, though "the cosey, dose, old-fashioned, time-forgotten, sleepy headed family-party" of courts, which so excited the ire of Dickens, have long since been reformed and removed to the Law Courts ; and most of the buildings in which they were held have disappeared. On the north side of Ludgate Hill, about half a dozen doors eastward from the church, STATIONERS' HALL COURT communicates with Paternoster Row and Ave Maria Lane.

### Stationers' Hall,

which gives its name to the court, which it faces, is, in the opinion of Leigh Hunt, worth anybody's while to visit "to see the portraits of Steele, Prior, and Richardson," which with that of Bunyan and the painting of "King Alfred Sharing the Loaf with the Pilgrim. St. Cuthbert" (*West*), are exhibited there. All books have to be registered at the hall to protect them from piracy. AVE MARIA LANE, which leaves Ludgate Hill opposite Creed Lane, crosses Paternoster Row, and, as WARWICK LANE, communicates with Newgate Street.

And thus we reach St. Paul's Cathedral and its Churchyard, our wanderings about which we reserve for another Excursion.



*F. Frith & Co., Ltd.,*

*[Keigate.]*

ST. PAUL'S : THE CHOIR.

### EXCURSION VIII.

## ST. PAUL'S CATHEDRAL AND ITS SURROUNDINGS.

*[Map IV. : K-L 15-16.]*

**Car Fares :** From Paddington station—2/-.  
From Victoria station—1/6.

From all the other railway termini—1/-.  
**Nearest Railway Stations :** Blackfriars, Holborn Viaduct, Ludgate Hill, Mansion House, St. Paul's, Snow Hill, and Post Office (Central London).

**S**T. PAUL'S CATHEDRAL stands on a site on which there has been a succession of churches from the very introduction of Christianity into Britain. There is a tradition that a temple to Diana previously occupied the spot ; but the story rests on, to say the least of it, somewhat questionable foundation. It is, however, pretty certain that the Pretorian Guard pitched their camp on the summit of the hill, as soon as the Roman legions had taken possession of the British fort ; that, as Christianity spread among the soldiers, a place of worship was erected in the camp ; and that that humble church was subsequently succeeded by a cathedral. This edifice stood there till the reign of the Emperor Diocletian, at which period, it was destroyed, in common with many other Christian

churches throughout the empire. A second cathedral was erected under Constantine the Great, and this one lasted till the Pagan Saxons destroyed it and most of the other churches in the land which they overran. In 607, King Ethelbert, built the third cathedral on the spot, dedicating it to St. Paul the Apostle, and conferring on the clergy who ministered therein the manor of Tillingham, still



[Notting Hill.]

THE DOME.

York &amp; Sons.]

in the possession of the dean and chapter. The structure was enlarged by St. Erkenwald, bishop of London, but, with great part of the city, it was destroyed by fire in the year 1086. Maurice, bishop of London in 1087, refounded the cathedral, which he designed on a vast scale. The building was carried on by his successors, and completed in 1315, while William Seagrave was bishop ; and it had an eventful history, lasting till 1666, when it was destroyed by the

**Great Fire of London.** Sir Christopher Wren afterwards removed its ruins, and erected upon the site the existing church.

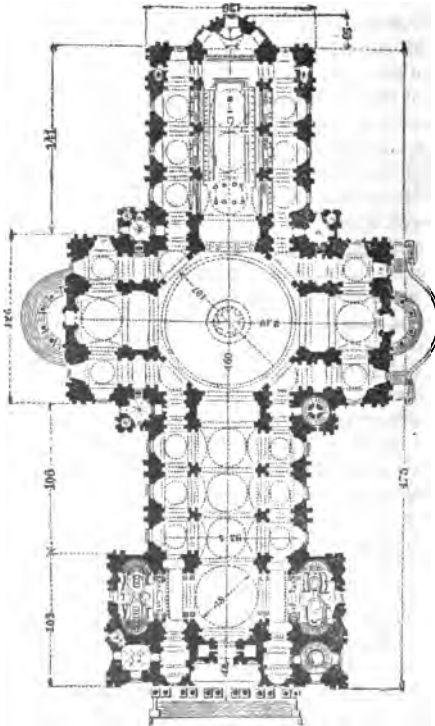
The colossal size of the cathedral can scarcely be appreciated from the churchyard ; we must view it from a distance if we wish to realise with any approach to accuracy the grandeur of its proportions in relation to all the surrounding buildings. From Waterloo bridge, a fine view of the western end can be obtained ; and we have already referred to the effect as seen from Fleet Street.

St. Paul's—beyond all doubt, the most conspicuous object in the distant view of the British capital—stands in the very centre and on the most elevated part of the City. It is entirely built of fine Portland stone, on the plan of the Latin cross, a form which approaches to perfection, expands easily to the eye of the spectator, and exhibits its beautiful combinations at one view. The whole length of the church, with its portico, is five hundred and fifteen feet ; the width of the western front, with the towers, a hundred and eighty feet ; the length of the transept within the doors of the porticoes, two hundred and fifty feet ; and the circumference of the building, 2,292 feet. At the intersection of the nave and transepts, rises a magnificent dome, a hundred and forty-five feet in diameter, from the top of which springs a lantern, enriched with columns and surmounted by a gilded ball and cross. At the western end of the church, are projections northward and southward, forming a kind of western transept (the northern portion is used as the Morning Chapel, and the southern as the Consistory Court)—an arrangement which gives additional importance to the western front. There are, also, at the internal angles of the cross, on the plan, small square bastion-like adjuncts, the real use of which is to strengthen the piers of the dome, but which are made serviceable, internally, as vestries and a staircase. The choir is terminated eastward by a semicircular apse. On it, are the initials, "W. M.," with an imperial crown above them—a memorial of the erection of this portion of the cathedral in the reign of William and Mary ; and beneath the eastern window is the monogram of Sir Christopher Wren.

The architectural elevation of the edifice consists throughout of two orders—the lower one, Corinthian, the upper, Composite. In both storeys, excepting at the western front and the northern and southern entrances, which are enriched with semicircular porticoes, the whole of the entablatures rest on coupled pilasters. Between these, in the lower order, a range of semicircular headed windows is introduced ; and in the order above, the corresponding spaces are occupied by dressed niches, on pedestals pierced with openings, which give light to passages over the aisles. The upper order is merely a screen to hide the series of strong buttresses which are



carried across from the outer walls to resist the thrust of the heavy roof. The balustrade around the body of the church was designed by the architect very much against his will. It is well known that the plan of the cathedral, originally prepared by Wren, and preserved in the library, was greatly modified by the influence of the Committee appointed to act with him, and that these modifications were



ST. PAUL'S CATHEDRAL : THE GROUND PLAN.

by no means improvements. The carved ornamentation on the exterior is chiefly by Grinling Gibbons. The cathedral is a remarkably fine specimen of Renaissance architecture. It is surpassed only by St. Peter's, of Rome; and it is universally considered Sir Christopher Wren's greatest work. The first stone was laid in 1675, and the edifice was finished, except some decorative work, in 1710, its erection having occupied thirty-five years. It was completed, it has been observed, under one architect, one master-mason (Mr. T. Strong), and one bishop (Dr. H. Compton, who suffered under James II. for his adhesion to the cause of the Protestant religion, and was selected by William and Mary, that monarch's successors, to perform the ceremony of coronation). Sir Christopher lived for years after the completion of his *chef d'œuvre*, and we are told that, in his old age, that which afforded him the greatest pleasure was to be carried to a spot whence he could gaze on it.

The **Western Façade**, facing Ludgate Hill, is a hundred and eighty-nine feet wide and has a portico in two divisions, the lower

one consisting of twelve Corinthian columns in couples, and the upper, of eight Composite columns. Above is a bas-relief, by *Bird*, representing the conversion of St. Paul, and surmounted by a statue of that apostle, with statues at the side of St. Peter and St. James, each figure being fifteen feet high. On the sides of the portico, are towers, each of which is surmounted by an enriched steeple of two orders, in light pierced work, covered by a dome formed by curves of contrary flexure, and terminated by a majestic pine-cone, two hundred and twenty-two feet from the ground. At the angles of these towers, on the western front, are colossal statues of the Evangelists, with their attributes.

The western front of the cathedral was for many years enclosed by iron railings, cast at Lamberhurst in 1714, and removed, to give more space for the ever-increasing traffic which passes over the spot, in 1874. They were afterwards purchased by Mr. J. G. Howard, an architect, who has placed part of them round the tomb of his wife, at Toronto, in fond remembrance of their youth in London, when they "did their courting," as plighted lovers, walking round St. Paul's Churchyard. In front of the west door, and facing Ludgate Hill, is a **Statue of Queen Anne**, which has in recent years taken the place of the one executed by Bird in 1712. The effigy of the queen is supported by allegorical figures, representing Britain, Ireland, France, and America.\* At the foot of the steps at the west entrance may be seen a slab commemorating the **Diamond Jubilee Thanksgiving**. The inscription runs, "Here Queen Victoria returned thanks to Almighty God for the sixtieth anniversary of her accession, June 22nd, 1897."

The south tower contains a fine **Clock**, designed by Lord Grimthorpe, and manufactured by Messrs. J. Smith and Son, of Derby. It occupied two years in making; and was started on December 21, 1893. The escapement is known as "double three-locked gravity," its purpose, of course, being to prevent any variation of force reaching the pendulum. It is a form invented by Lord Grimthorpe for the clock he also designed for the tower of the House of Commons. The pendulum is compensated; it is fifteen feet long and weighs seven hundredweight. The clock has three faces; they are each seventeen feet in diameter, and the central part—that is, the space within the figure ring—is ten feet across. The figures are two feet nine inches long; and the hands are of copper,

\* The original statue, by *F. Bird*, was erected in 1712, and provoked the satire of the wits of the day, one of whom, taking advantage of the fact that, facing it, at the corner of Ludgate, there then stood a much-frequented tavern, produced a couplet, which greatly tickled the popular fancy—

"Brandy Nan, Brandy Nan, you're left in the lurch,  
Your face to the gin-shop, your back to the church."

and are specially shaped to resist wind and snow. The minute hand is nine feet six inches, and the hour hand five feet long.

In the clock tower, is the **Great Bell**—"Great Paul," as it is called—which was placed in position in February, 1882. It is the largest bell in England; it is seventeen and a half tons in weight, nine feet high, and nine feet seven inches in diameter, and the thickness of metal at the bow is nearly nine inches. The note is E flat. The great bell of the cathedral is only tolled on occasion of the death of a member of the royal family, the Archbishop of Canterbury, the Bishop of London, or the dean of the cathedral.

The north tower contains a **Peal of Twelve Bells**, hung in 1878. In the case of eleven, each one is engraved with the arms and the motto of the City company by whom it was presented. The Turners, with whose arms are associated those of the Baroness Burdett-Coutts, presented four; the Drapers, two; the Salters, the Fishmongers, the Clothworkers, the Merchant Taylors, and the Grocers, one each. The fine tenor bell, presented by the Corporation of London, bears the City arms and their familiar motto. It weighs nearly seven thousand pounds, and is five feet and three-quarters in diameter. This is the largest of the peal. The smallest, is one of the two presented by the Drapers' Company.

The fronts of the northern and southern **Transepts** are terminated upwards by pediments, over coupled pilasters at the quoins, and two single pilasters in the intermediate space; each front is surmounted by five colossal statues of apostles. On the front of each transept is also a grand semicircular Corinthian portico not inferior in beauty to the dome itself. They are objects equally admirable whether considered separately or in connection with the building which they adorn and diversify; and they afford a contrast of curved with straight lines and of insulated columns with engaged pilasters. Over the southern entrance, is the phoenix, with the motto, "*Résurgam.*" We are told that, when Sir Christopher Wren was marking out the ground to begin the edifice, he sent a man to bring a flat stone from one of the heaps of ruins, to indicate where the centre of the dome should be; and that the stone he brought bore this word in large letters. Sir Christopher regarded this as a good omen, and thus commemorated it.

\* \* \* \* \*

Entering the cathedral by the west door, we obtain a striking view of its interior, with its vast nave, the magnificent arc beneath the dome, with the light from the windows streaming into it, and the choir, with its richly decorated roof and its organ and long line of stalls, broken in the middle by the seats for the Archbishop of Canterbury (on the right) and for the Lord Mayor (oppo-

site it), and ending, on the south side, with the throne of the Bishop, the view being closed at the east end by the reredos.

The Cathedral will shortly be lit by means of electricity.

To the left and right on entering, are the Morning Chapel and the Consistory Court. They are divided from the aisles by screens of carved oak. The **Morning Chapel** has a stained-glass window, in memory of Dean Mansel, and a beautiful mosaic by *Salviati*, representing the Risen Saviour, placed there as a memorial of Archdeacon Hale. The **Consistory Court** was for some time the home of the monument to the Duke of Wellington, now standing in the nave. When it was erected here, some appropriate bas-reliefs, in white marble, by *Calder Marshall, R.A.*, and *Woodington, A.R.A.*, were placed on the walls of the chapel; and they have been left there—mementoes of the temporary "hiding away" of the monument in this spot. In 1896, it was filled up as a **Baptistry**, the font being removed thither.

In the south-west tower, is the **Geometrical Staircase**, a flight of steps, so ingeniously constructed that all hang together without any visible support, except the bottom stair.

The nave and choir are each divided from the aisles, which run the entire length of the cathedral, by three arches, springing from piers, which are decorated on their inner faces by pilasters of the Corinthian order, crowned by an entablature. Over them, rises a tall attic, the pilasters of which form abutment piers for the springing of the semicircular arches of the ceiling. The vaulting of this part of the church is light, elegant, and very judiciously constructed; each division forms a low dome, supported by four spandrels, the face of each sphere being encircled by an enriched course of foliage. In the upright plane space on the walls, a clerestory is introduced over the attic. The aisles, which are low in comparison with the nave, are vaulted from the small pilasters and terminated in a manner similar to that of the nave and choir.

Immediately above the north door, is the **Tablet to Sir Christopher Wren**, formerly affixed to the choir screen, on which we read the inscription, known all the world over—

"Subtus conditur hujus ecclesiæ et urbis conditor Ch. Wren qui vixit annos ultra nonaginta, non sibi sed bono publico. Lector, si monumentum requiris, circumspice."

Which may be translated—

"Beneath is buried Ch. Wren, architect of this church and city, who lived for more than ninety years, not for himself, but for the public good. Reader, if thou seekest his monument, look around."

### The Dome,

both externally and internally, the most remarkable feature in the

building, is always spoken of in terms of unqualified admiration ; for dignity and elegance, no church in Europe has a "steeple" which compares in any way with the cupola of St. Paul's. The peristyle stands on an immense circular basement, rising about twenty feet above the roof of the church and supported on the piers and great arches of the central area : the columns, thirty-two in number, are of a Composite order, every fourth intercolumniation being filled with masonry, but so disposed as to include an ornamental niche, by which arrangement, the buttresses of the cupola are judiciously concealed and converted into a decoration of a beautiful character. The colonnade is crowned with a complete entablature and balustrade, which forms an entire circle, connecting all the parts in one grand and harmonious whole. Above the colonnade, but not resting upon it, rises an attic, the detail of which is simple and appropriate, and whence springs the exterior dome of a bold yet graceful contour ; it is covered with lead and ribbed at regular intervals. At its summit, is another gallery of gilded iron work, from the centre of which rises a stone lantern, enriched with columns and crowned by a ball and cross. The view of London from the stone gallery, over the colonnade—the Golden Gallery, as it is called—is, in clear weather, one of surprising extent. All London seems to be at our feet, and beyond are the northern and southern hills, with the glass roof of the Crystal Palace glittering in the distance. The external diameter of the dome is a hundred and forty-nine feet, its internal diameter is a hundred and eight feet. Its entire height from the ground to the top of the cross is three hundred and sixty-four feet and a quarter. The central area beneath it (*in which services are held every Sunday*), is surrounded by an arcade, consisting of eight immense piers, each forty feet wide, the four openings giving access to the choir, the nave, and the transepts. The handsome marble **Pulpit**, which stands against the south-east pier, was erected by the subscriptions of his fellow-officers and friends, as a memorial of Captain Fitzgerald, a brave officer, who died in 1853. The magnificent cupola above is pierced with an eye in its vertex, and, through it, the vista is carried up to the small dome in which the great cone terminates. When the whole height is seen through the opening from below, the view becomes truly fascinating ; it is very justly considered the prime scenic feature of the whole building. The architectural embellishments of the more lofty parts of the structure are painted and gilded. The dome is ornamented by eight scenes from the life of St. Paul, originally painted by *Sir James Thornhill*, Hogarth's father-in-law. The eight spandrels below that gallery

are adorned with *Salviati* mosaics, two by *Watts*, and four by *Alfred Stevens*—those in the west representing the four greater prophets and the eastern ones containing delineations of the four evangelists ; and the eight niches are filled with large statues, carved of Bere stone, from Seaton, in Devon. They represent four Greek (or Eastern) and four Latin (or Western) Fathers. The former are—St. John Chrysostom, St. Basil the Great, St. Gregory Nazianzen, and St. Athanasius ; the latter—St. Jerome, St. Ambrose, St. Augustine, and St. Gregory the Great. They are over eleven feet in height. The later additional decorations to the Dome by *Sir William Richmond* have excited much adverse criticism.

In the western projection of the **South Transept**, are the **Stairs leading to the Dome**. About half-way up to the *Whispering Gallery*, a door on the right communicates with the **Cathedral Library**, which occupies the storey above the Consistory Court. It contains many Biblical treasures, Fathers, and works on the Councils of the Church. It is rich in books and pamphlets on the history of the cathedral. It has in recent years received the large collections of pamphlets, formed by Bishop Sumner of Winchester and Archdeacon Hale. Over its chimney-piece, is the portrait of Dr. Henry Compton, Bishop of London, painted by *Sir James Thornhill* ; he is represented with a plan of the cathedral in his hand. It was he who was bishop of London at the time the cathedral was built ; and he presented the whole of his books to the library. At the opposite extremity of the west end, over the *Morning Chapel*, and exactly corresponding in situation and dimensions with the library, is another apartment, used as a practising room.

As we approach the **Whispering Gallery**, we find that the staircase contracts, to afford room for various passages, through the apertures of which, the immense buttresses of the dome may be seen. The gallery was so named from the acoustic property it possesses, by which the slightest whisper on one side is distinctly heard on the other. Composed of richly ornamented iron-work, it encircles the drum of the dome and extends to the extreme edge of the cornice ; and from it, the best views of the interior of the cathedral and of the paintings of the dome may be obtained. A continuation of the staircase conducts us to the **Stone Gallery**, whence the view of London and its surroundings, to which we have already referred, may be had. We are, too, better able to appreciate the skill which designed the dome and the magnitude of the work of constructing it. It consists really of two cupolas—an inner one of brick, and an outer one of timber, covered with lead. At its foot, it is girdled by a band of Portland stone, in which is an enormous iron chain, weighing nearly five tons, inserted in a channel

cut for its reception ; it adds stability to the structure and makes it more perpendicular than it could otherwise have been. A flight of steps, inside the outer dome, leads to the **Golden Gallery**, at the foot of the lantern, and from it another communicates with the **Ball**, six feet across, and capable of seating twelve persons. The **Cross**, fifteen feet high, is thirty feet above it.

### The Choir

was formerly shut off by an organ screen, but the organ, one of the finest in London, enclosed in a case, designed by Wren, has been divided and placed at the sides, so that the whole length of the cathedral is now thrown open. The carvings on the **Bishop's Throne**, the **Stalls**, and the other fittings of the choir are chiefly by *Grinling Gibbons*. The **Lectern**, of brass, richly gilt, represents an eagle with expanded wings, supported by a pillar and enclosed within a railing.

The **Ceiling** of the choir has in recent years been ornamented by *Sir William Richmond, R.A.*, with mosaics, in richly-coloured opaque glass. The scheme of these decorations is illustrative of the Creation. The spandrils are divided by the arches and pillars into six sections. The first two containing an allegorical representation of the creation of light ; the two following sections show the visit of the Angel Gabriel to the Virgin at the Annunciation ; the last two sections show two guardian angels keeping watch on the walls of the holy city. The whole work is beautifully rich in colour, though opinion in art circles is much divided as to its appropriateness and merit. On the south side the subjects of the mosaics are the expulsion from the Garden of Eden, the temptation in the garden, and the figures of two angels bearing the emblems of the Passion.

At the end of the choir, is the **Reredos**, the propriety of the erection of which in a Protestant cathedral was questioned by many ; indeed, the question of its legality gave rise to proceedings in the Courts. It is connected with the side arches of the eastern bay of the choir by a semicircular colonnade. Its design consists of a basement, against which the altar stands, with a small pierced brass doorway on each side to give access to the apse behind. Over these doors, are angels, supporting shields of the cross swords and keys, the arms of the diocese, and St. Paul and St. Peter, and they are flanked by sculptured festoons of fruit and flowers, separated by marble panels. Above this, is a range of sculptured panels with coloured marble backgrounds, supporting an open colonnade of semicircular plan. A large group of sculpture, in bold

relief, occupies the centre, flanked on each side by twisted columns of rich Brescia marble (both being monoliths), wreathed with foliage in golden bronze. These support an entablature and rich pediment. The frieze is of Rosso Antico, bearing the inscription, "*Sic Deus dilexit mundum*," in gilt bronze letters. The whole is crowned by a central niche and surrounding statues at a height of between sixty and seventy feet from the ground. The general idea of the sculptured subjects is to express the incarnation and life of our Lord. The niche above the pediment is occupied by a figure of the Virgin Mary, with the Divine Child in her arms and the statues of St. Paul and St. Peter on either hand. The figure on the summit of the niche is an ideal one of the risen Saviour. The entire reredos is executed in white Parian marble, with bands and panels of Rosso Antico, Verde Prato, and Brescia marble. The enrichments are generally gilt. The steps in front of the altar are of white marble, and the pavement of Rosso Antico, Brescia, and Verde Prato, like the reredos. In 1897, Mr. E. T. Hooley presented the chapter with a service of altar plate of solid gold, "to commemorate the longest reign in English history." When that gentleman's bankruptcy occurred funds were raised by the chapter to repay the creditors the cost of the gift. The plate consists of two flagons, four chalices, and four scale-patens, executed in the Renaissance style of the seventeenth century. The decorations are in high relief, richly modelled and chased, the most prominent features being the symbolical vines and cherubs of the art of the period, which are so conspicuous in the decoration of the cathedral itself. The cross on the cover of the flagon is a facsimile of that on the dome of the cathedral.

The **Apse**, behind the reredos, wherein stands the old communion table, has been set apart as the Jesus Chapel. The altar-piece is a copy of *Cima da Conegliano's* "Doubting Thomas" (the original is in the National Gallery); and within the altar rails is the handsome **Cenotaph of Canon Liddon** (by *Bodley and Garner*), which supports his recumbent white marble statue. The apse has, like the choir, been richly decorated by *Sir William Richmond*. The entrance to—

### The Crypt

is in the south-east part of the space beneath the dome. Like the cathedral itself, the crypt is divided into three parts by immense pillars; and of late years, much has been done to improve it and to bring out its beauties. Its windows have been glazed, stained glass, representing the entombment of the Saviour, being inserted in the eastern one. The central space beneath



the choir and dome has received a tessellated pavement; and an altar has been placed at the east end, rendering it available for daily services. The part representing the old church of St. Faith\* is marked by two mosaic inscriptions on the pavement. Fragments of tombs which escaped destruction at the Great Fire are placed west of the altar. Among these, are memorials of Sir Nicholas Bacon, father of Lord Bacon; of Dr. Donne, the quaint poet and satirist, who was dean of St. Paul's; of Sir Christopher Hatton; of Dean Colet, the founder of St. Paul's school, &c.

The crypt contains the remains of most of those whose monuments appear in the cathedral. Immediately under the centre of the dome, is the **Tomb of Nelson**. The black marble sarcophagus containing the coffin was constructed by order of Cardinal Wolsey, and was intended for his own interment (*see our Guide to Windsor Castle*). Nelson's coffin was made from the mainmast of *L'Orient*, the flagship of the French admiral at the battle of Aboukir. In a space between two large supports of the dome, is the beautiful **Sarcophagus of the Duke of Wellington**. It is cut out of a great block of luxulyanite (so-called from the Luxullyan Valley, Cornwall, where it is quarried), a kind of porphyry with large crystals of red felspar in a mass of quartz and black tourmaline; and it rests on a massive base of granite. The funeral car in which the duke's coffin was conveyed to the cathedral is at the extreme west end of the crypt. It was cast from guns taken in the actions enumerated on its sides. **Sir Christopher Wren's Tomb** is beneath a window in the South Aisle, at the east end of the crypt. A black marble slab presents the legend:—

"Here lieth Christopher Wren, Knt., the builder of this Cathedral Church of St. Paul, &c., who dyed in the year of our Lord mdcccxxiii, and his age xci."

The slab, which rests on a pedestal, is enclosed by a railing. At its foot, lies "C. M. B. Wren," who died in 1851, aged ninety-three; and there are tablets on the wall near by to Sir Christopher's wife, Maria, his daughter, Jane, and Constantia Maria Burgoyne, his great-granddaughter.

This portion of the crypt, beneath the choir of the cathedral, has been named **Painters' Corner**, because here lie Sir Joshua Reynolds and such of his successors in the presidency of the Royal Academy and fellow artists as have found a last resting-place in St. Paul's.

\* The church of St. Faith-the-Virgin, which parish is now united to St. Austin's, in Watling Street, was demolished about the year 1256, to enlarge the cathedral, and its churchyard; that part of the latter, at the east end of the cathedral, formerly occupied by the church, has been laid out as a garden, and is kept in order by the civic corporation. A place of worship was granted to the parishioners in the eastern part of the crypt, and in it divine service took place up to the destruction of Old St. Paul's.

Just outside the railings of Wren's tomb were interred, in the early weeks of 1896, the remains of Lord Leighton, one of the most distinguished presidents of the Royal Academy; and in the August of the same year, his successor, Sir John Everett Millais, was laid beside him. To the north of Leighton's grave, is that of Thomas Newton, bishop of Bristol and dean of St. Paul's, buried in 1782; and, in the same line, are seven other tombs—those of Benjamin West, P.R.A. (1820); George Dance, R.A. (1825); Henry Fuseli, R.A. (1825); George Dawe (1829); Sir Edwin Landseer (1873); Sir J. E. Boehm (1890). A little to the north, in the centre of the aisle, is the grave of Sir Thomas Lawrence, P.R.A. (1830); and to the east is another line of slabs, which, going from south to north as before, mark the graves of J. M. W. Turner, R.A. (1851); James Barry (1806); Sir Joshua Reynolds (1792); and John Opie (1807). Continuing along the aisle, eastward, are the monuments (the only really artistic ones hereabouts) of Randolph Caldecott (1886), with its charming child statue, and Francis Montague Holl, R.A., 1888, with its fine bust, and the inscription, "How short the life, how great the work." Close to Holl's monument, a simple brass plate marks the resting place of John Henry Foley, R.A., buried in 1874. In the crypt, too, are interred:—Robert Mylne and C. R. Cockerell, architects; Dean Milman; Admiral Collingwood; Sir Thomas Picton, who fell at Waterloo; John Rennie and Robert Mylne, engineers; Dr. Johnson; Sir Astley Cooper; Sir William Jones; Sir Bartle Frere; George Cruikshank, &c. A bust, by *Wade*, of Sir John Alexander Macdonald, "for nineteen years premier of the Dominion of Canada," was unveiled, in November, 1892, by Lord Rosebery, then Foreign Secretary.

Recent interments in the Cathedral include Sir Arthur Sullivan, the great composer, and Dr. Creighton, Bishop of London.

### The Monuments in the Cathedral,

as a rule, commemorate military and naval heroes; but there are some noticeable exceptions. Some of the groups are of large size, and contain several figures. They are chiefly of white marble, with the exception of the plinths of those which stand upon the pavement. Generally speaking, they are more interesting from personal associations than from great artistic merit; but some of the groups display vigorous action and the likenesses are well preserved. The two first erected here were the statues of **John Howard**, the philanthropist,\* who died at Cherson, in Russian Tartary, in 1790; and of **Dr. Samuel Johnson**, the famous author of the "Dictionary of the English Language," who died in 1784. Both were the work of *John Bacon, R.A.*, and occupy corresponding situations in the angles in the front of the smaller piers of the dome. In another angle, is a statue (by the same sculptor) of **Sir William Jones** (1794). The fourth angle is occupied by one of **Sir Joshua Reynolds**, the celebrated painter (1722).

The monument to the **Duke of Wellington**, which for some time stood in the Consistory Court, was, in the winter of 1892-3, removed to its present position (that originally intended for it) under the third arch on the north side of the nave. Designed by *Stephens*, it consists of a bronze recumbent figure of the duke, beneath a marble canopy, supported by twelve Corinthian columns. Above it, are large groups of sculpture, representing Truth plucking out the

\* The key in Howard's hand has induced some persons to mistake his statue for one of St. Peter.

tongue of Falsehood, and Valour punishing Cowardice ; and round the base, are the names of the principal battles gained by the duke. An equestrian figure of the hero, on the charger which he rode at Waterloo, and in the dress he then wore and the attitude in which he watched the progress of that momentous fight, may, perhaps, some day surmount the monument, as was originally intended.

That to **Lord Nelson**, designed by *Flaxman*, is in the south transept. The admiral is represented as leaning upon an anchor,



*F. Frith & Co., [M.C.]*

*[Keizer.]*

NELSON'S TOMB.

resting on a coiled-up cable. On the cornice, are the names of his principal victories. The British lion crouches at his right foot ; and Britannia, on the other side, is represented as encouraging young sailors to follow his example. On the pedestal are a number of emblematic figures.

Among the other monuments, the following are the most noteworthy. The years given are the dates of the death of those commemorated, the names in *italics* are those of the sculptors :—

*North Transept.*—Admiral Duncan (1797), *Westmacott*. General Hay (1814), *Hopper*. General Picton (1815), *Gahagan*. Admiral Rodney (1792), *Rossi*. General Ponsonby (1815), *Bailey*. Earl St. Vincent (1823), *Bailey*. General Charles J. Napier (1853), *Adams*. General William F. P. Napier, historian (1860), *Adams*. Admiral Sir Charles Napier (1860), *Adams*. Hallam, historian (1859), *Theod*. Generals Crauford

and Mackinnos (1812), *Bacon, jun.* General Dundas (1794), *Bacon, jun.* Captain Faulknor (1795), *Rossi*. Generals Gore and Skerrett (1814), *Chantry*. Captains Mosse and Riou (1801), *Rossi*. Generals Mackenzie and Langwerth (1809), *Manning*. General Houghton (1811), *Chantry*. Sir W. Myers (1811), *Kendrick*, Sir Pulteney Malcolm (1838), *Bailey*. The Hon. Mountstuart Elphinstone (1859). *Noble*. Admiral Charles Napier (1860), *Adams*. General Le Marchant (1812), *Rossi*. Bowes (1812), *Chantry*.

*South Transept*.—Lord Collingwood (1810), *Westmacott*. Marquis Cornwallis (1805), *Rossi*. Lord Heathfield (1790), *Rossi*. Sir William Jones (1794), *Bacon*. Earl Howe (1799), *Flaxman*. Sir Ralph Abercromby (1801), *Westmacott*. Sir John Moore (1809), *Bacon, jun.* General Gillespie (1814), *Chantry*. Lord Cornwallis (1815), *Rossi*. Generals Pakenham and Gibbs (1815), *Westmacott*. Captain Hoste (1831), *Campbell*. Sir Astley Cooper (1842), *Bailey*. Dr. Babington (1756), *Behnes*. M. W. Turner, painter (1851), *McDowell*. Sir Henry Lawrence (1857), *Lough*. Admiral Lord Lyons (1858), *Noble*. General Sir Isaac Brock (1812), *Westmacott*. Colonel Cadogan (1813), *Chantry*. Captain Hardinge (1808), *Manning*. General Sir J. T. Jones (1843), *Behnes*. Captain Miller (1799), *Flaxman*. General Ross (1814), *Kendrick*.

*South Aisle of Choir*.—Dr. Donne, dean of St. Paul's (1631), a monument from the old cathedral, in which the dean is sculptured in his shroud, *Stone*. Bishop Heber (1826), *Chantry*. Bishop Blomfield (1857), *Richmond*. Dean Milman (1868), *Williamson*. Dr. Jackson, Bishop of London (1884), *Woolner*. In this aisle, are two pieces of marble from the temple at Jerusalem, presented by Dr. and Mrs. Liddon.

*South Aisle of Nave*.—Captain Westcott (1798), *Banks*. Bishop Middleton, first bishop of Calcutta (1822), *Lough*. Captain Burgess (1797), *Banks*. Captain Loch, C.B. (1853), *Marochetti*. Captain Lyons (1855), *Noble*. Monument in honour of British officers killed at Inkermann (1854), *Marochetti*.

*North Aisle of Nave*.—Monument to the officers and men of the 57th Regiment who fell in the Crimean (1854-6) and New Zealand (1861-6) campaigns, *Forsyth*. Ditto to those in the cavalry, who fell in the Crimea, *Marochetti*, Ditto to those of the 77th Regiment, *Noble*. Ditto to those of the Royal Fusiliers who fell in the Afghan campaign (1879-80), *Forsyth*. General Sir H. Stewart, K.C.B. (1885), *Boehm*. General Sir A. W. Torrens, K.C.B. (1855), *Marochetti*. General C. G. Gordon, C.B. (1885), *Boehm*. William (1848) and Frederick (1853), Viscounts Melbourne, *Marochetti*. Tablet to the crew of the *Captain* (1870).

*In the Crypt* are numerous brasses and tablets. Brasses to the newspaper special correspondents, who fell in the Soudan (1883-5); to Professor Palmer, Captain Gill, R.E., and Lieutenant Charrington, R.N., murdered in the Sinai desert, 1882; to Minor Canon J. V. Povah (1882), &c. Tablets to Archdeacon Cloughton (1884); to the soldiers who lost their lives in the Transvaal (1881), *Matthews*; to Captain MacNab, slain at Waterloo (1815); to Captain Thompson, C.B., of Kars fame (1856), *Adams*; to the Rev. H. Barham, author of the "Ingoldsby Legends"; to Sir Robert Montgomery, one of the heroes of the period of the Indian Mutiny (1867), *Bruce Joy*; and others. The chief monuments in the crypt have already been noticed.

The **Windows** are of great interest. The western window was presented by Mr. Thomas Brown, of the firm of Longmans, publishers, and represents the Conversion of St. Paul. That over the north-west entrance, given by Mr. H. F. Vernon, represents "St. Paul;" that over the south-west, by the Rev. Dr. Vivian, "St. Peter;" that at the eastern end of the choir, by Mr. N. Rogers, "The Ascension;" that at the end of the south choir aisle, in memory of Mr. W. Cotton, "The Martyrdom of St. Stephen;" those in the south transept, by the Drapers Company, "The Crucifixion;" and by the Goldsmiths Company, "The Agony in the Garden;" and the Thanksgiving window, by *Kemp*, commemorates the Queen's visit to the cathedral, February, 1872.

*There are five daily services in the cathedral, at 8.0 and 10.0 a.m., and at 1.15, 4.0, and 8.0 p.m.; on Sundays, the services commence at 8.0 and 10.30 a.m., and 3.15 and 7.0 p.m. (under the dome). The entrances are at the west and north doors. Admission to the nave and transepts is free throughout the day; but the following*

*charges for viewing particular portions of the edifice are authorised :—Whispering Gallery and two exterior galleries, -/6; ball, 1/6; library, great bell, and geometrical staircase, -/6; clock, -/2; crypt, -/6; total, 3/2.*

### St. Paul's Churchyard, Paternoster Row, &c.

The comparatively narrow thoroughfare on the north side of the cathedral is closed against vehicles ; but some of the most famous drapers' shops in the City are there. On the southern side, is a broad thoroughfare, leading to CANNON STREET. A considerable portion of the ancient churchyard is still enclosed. It is tastefully laid out and bright with flowers and shrubs ; and in it there is a plentiful supply of comfortable seats, on which the wearied city clerk may spend his hour of relaxation. A large colony of pigeons inhabits the churchyard. The Chapter House is opposite the north door of the Cathedral. The large block of buildings at the east end of St. Paul's Churchyard, and fronting Cheapside, is being rebuilt and set back.

PATERNOSTER ROW, a narrow lane immediately behind the north side of St. Paul's Churchyard, with which it communicates by several little courts, is known all over the civilised world in connection with the book trade. Near at hand are AMEN CORNER, AVE MARIA LANE, CREED LANE, SERMON LANE, and GODLIMAN STREET, all suggestive of the old ecclesiastical atmosphere of the locality. At the western end of Paternoster Row, leading to Newgate Street, is WARWICK LANE, so named from a residence there in the old times of the Earl of Warwick ; farther to the east is IVY LANE, where were old ivy-clad houses for the prebendaries, and in which, in 1764, Dr. Johnson and Sir Joshua Reynolds founded the famous Literary Club, afterwards removed to Soho. PATERNOSTER BUILDINGS occupy the site of the old Newgate Market, abolished when the Metropolitan Meat Market in Smithfield was opened. Near the extremity of the Row is a short passage, PANYER ALLEY, leading to NEWGATE STREET. In the alley, is an old tablet, containing the figure of a boy, sitting on something which may be described as a pannier, with this inscription beneath :—

“When ye have sought the City round,  
Yet still this is the highest ground.  
August the 27th, 1688.”





F. P. Dollman.]

[Chiswick.

CLEOPATRA'S NEEDLE.

EXCURSION IX.

**WESTMINSTER TO THE MANSION HOUSE,  
BY THE EMBANKMENT, &c.**

**I**N our First Excursion, we noted (p. 69) the fact that a useful "short cut" from Charing Cross to the Bank, when in a hurry, is afforded by the Northumberland Avenue, the Victoria Embankment, and Queen Victoria Street. In the present Excursion, we purpose describing the chief features of this line of street ; and, inasmuch as, while doing so, we can much more easily trace the intimate connection there exists between Westminster and the City (and also because we have already dealt at sufficient length with Northumberland Avenue itself), we will suppose readers to meet us on—

**Westminster Bridge.**

[Map I. : M 13-14.]

**Cab Fares :** From Paddington railway station—2/-

From Broad Street, Cannon Street, Euston, Fenchurch Street, King's Cross, Liverpool Street, Mansion House, and St. Pancras stations—1/6.

From Charing Cross, Holborn Viaduct, London Bridge, Ludgate Hill, Victoria and Waterloo stations—1/-.

**Nearest Railway Station :** Westminster Bridge.

And a very convenient rendezvous it is. The District Railway has a station near the northern end of the bridge ; a line of tramway has its terminus close to its southern foot, and omnibuses from all quarters of London run all day long over it. Designed

by *Page* and opened in 1862, this bridge is a notable structure of seven low segmental arches of wrought and cast iron, borne on solid granite piers ; it is in all eleven hundred and sixty feet long, with a roadway, eighty-five feet wide, and nearly level throughout. It is one of the broadest and most handsome bridges in Europe ; and from it we gaze upon an interesting scene. The river, flowing under its arches, is all day long alive with timber and hay barges, colliers, row-boats, and other craft. Looking eastward we have a fine view of that noble boulevard, the Thames Embankment, lined by handsome and imposing public offices and hotels. Westward, the northern bank is ornamented by the terrace and southern elevation of the Houses of Parliament. Lambeth Bridge occupies the centre of the background ; and to the south, we see the Albert Embankment, with Lambeth Church and Palace, and, close at hand the handsome edifice in which are located the wards of—

### St. Thomas's Hospital.

[Map I. : M-N 14.]

The hospital, designed by *Currey*, consists of seven detached blocks of buildings ("pavilions"), a hundred and twenty-five feet apart and connected by arcades ; the central block contains the hall and chapel. The chief entrance faces Lambeth Palace Road ; in the hall is a **Statue of Queen Victoria**, clad in her royal robes and seated in the chair of state. The hospital has accommodation for six hundred and fifty in-patients. Nearly half of the land on which it stands was at one time covered, twice every day, by the water of the Thames. The **Albert Embankment** runs along the river bank hereabouts. Each block has four storeys. The entire frontage extends nearly a third of a mile ; it was opened by the Queen in June, 1871. Not only is the hospital a great boon to sufferers unable to provide for themselves the medical aid they require, but is of great importance as a school of medicine ; and in order to increase its usefulness in this way, several laboratories, class-rooms, and so forth have recently been added to it.

A few yards from the Surrey foot of the bridge, on the same side of WESTMINSTER BRIDGE ROAD as that on which the hospital abuts, is **Sanger's Amphitheatre**. It occupies the site of the circus established by Philip Astley in 1773. Not much further along the road, but on its opposite side, we find **Canterbury Hall**, one of London's leading music halls ; and a little further, after passing under the viaduct which carries the London and South-Western Railway over the street, we reach the **Lambeth Baths**, the scene of many public meetings for philanthropic purposes.

At the Middlesex end of Westminster Bridge, is the western end of—

## The Victoria Embankment.

[Map I.: L-M 13-14-15.]

It extends about a mile and a third, from Westminster to Blackfriars Bridge, and beneath it the District Railway runs, with stations at either end and two—those at Charing Cross and the Temple—along it. The Embankment (as it is commonly called) was completed in 1870, under the superintendence of Sir Joseph Bazalgette, at a cost of about £2,000,000. From Westminster to the Temple, its roadway is a hundred feet wide ; for the rest of the course, its width is seventy-five feet. On the river side, the whole line of road is planted with trees, and large spaces, not available for the roadway, are laid out as ornamental gardens, under the management of the London County Council. The Embankment will shortly be lighted by electricity. The handsome generating station adjoins Charing Cross (District) railway station.

**St. Stephen's Club** (Conservative), occupies the premises at the corner of the Embankment and Bridge Street ; and near it is the Duke of Buccleuch's town residence, **Montague House**. Next, continuing our eastward journey, we reach **New Scotland Yard**, as it is called, the headquarters of the Metropolitan Police Force. Opened in 1891, it was designed by *Norman Shaw, R.A.*, and is of quite unique appearance. It has a frontage of a hundred and twenty-eight feet, with a depth of a hundred and sixty-eight, and it is a hundred and thirty high. Its offices are arranged around an inner court, sixty feet by fifty-five in area. The corners of the edifice are flanked by domed and circular turrets.

At its western extremity, a wide thoroughfare communicates with Whitehall ; and, passing it, we reach the first of the gardens, at the western end of which is a **Statue of William Tyndale**, the first translator of the New Testament into English, who was burnt at Antwerp in 1536 ; that of **General Sir Francis Outram**, who distinguished himself during the Indian Mutiny, is at the eastern end. Just outside the gates of the enclosure, the **NORTHUMBERLAND AVENUE** and **CRAVEN STREET** join the Embankment ; and at the western corner of the opening, stands—

The **National Liberal Club House**, which fronts to the Northumberland Avenue and to the Embankment, and is one of the most handsome structures in London. At the opposite corner of the Avenue, is the **Avenue Theatre**, opened in 1882 ; and here the Embankment and river are crossed by the **Charing Cross Railway Bridge**, designed by *Sir John Hawkshaw* ; it has side thoroughfares for foot passengers. It superseded the Hungerford Suspension Bridge, now spanning the Avon at Clifton, near Bristol.



On the northern bank of the Thames, to the west of the bridge, is a **Station of the Metropolitan Fire Brigade**, with a number of floating fire engines ; and on the eastern side of the bridge is the **Charing Cross Steamboat Pier**. Behind the pier, is the **Charing Cross Station** of the District Railway, standing at the entrance to another garden, at the back of which an elevated terrace of handsome houses will be noticed. This is **ADELPHI TERRACE** ; in one of its houses Garrick lived and died. There are to be found, in the Terrace, three associations of persons of artistic and literary taste—the **Arundel, Crichton, and Savage Clubs**. Indisputable evidence of the fact that all this “good dry land” was originally filched from the river is here afforded by the presence at the foot of **BUCKINGHAM STREET**, on the side of the garden most distant from the stream—of—**York Stairs, or Watergate**, a beautiful structure, designed by *Inigo Jones*, and erected at the cost of the first Duke of Buckingham. It is ornamented by a number of lions, one of which, carved by *Nicholas Stone*, served as a model for the rest. This garden contains three **Statues**. There is one of the poet **Burns**, by *Sir John Steel, R.S.A.*, which was presented by a Glasgow merchant, Mr. J. G. Crawford, and unveiled by the Earl of Rosebery in 1884 ; another of the **Right Hon. Henry Fawcett, M.P.**, which consists of a medallion portrait of the distinguished statesman, surmounting a drinking fountain, inscribed, “Erected to the memory of Henry Fawcett, by his Grateful Countrymen ;” and a third, to **Robert Raikes**, the founder of Sunday Schools, unveiled in 1880.

Close to the gate of this garden, is the **Examination Hall of the Royal Colleges of Physicians and Surgeons**, a well-designed and attractive edifice, consisting of five floors. A **Statue of Queen Victoria**, unveiled in 1889, occupies a prominent position in the interior of the building, almost immediately in front of which, close to the water's edge, is an object of considerable interest, the famous Egyptian obelisk **Cleopatra's Needle** brought to this country, at the expense of Dr. Erasmus Wilson, and erected here under the superintendence of Mr. Dixon, in 1878. This, as all students of history know, was one of the two obelisks which stood before the great temple of Heliopolis, near the site of the modern city of Alexandria. Not far from the Needle, we reach—

### Waterloo Bridge,

considered by Canova, the great sculptor, to be the finest bridge in Europe. It was opened in 1817, on the anniversary of the battle of Waterloo, and consists of nine noble arches, each of a hundred and twenty feet span. Its piers are twenty feet thick, and adorned with

Tuscan columns ; the width within the parapets is forty-two feet. It cost upwards of £1,000,000, and for sixty years a toll of one halfpenny was paid by pedestrians using it. The architect was *John Rennie*. Waterloo Bridge is flanked, on the western side, by the **Waterloo Steamboat Pier**.

Beyond this bridge, the Embankment runs past the water-front of **Somerset House**, at the end of which, the **Temple Railway Station** stands in a third **Garden**, which is ornamented by **Statues of Brunel**, the eminent civil engineer, and **John Stuart Mill**, the political economist. Two finely executed bronze figures, "**The Wrestlers**," stand at the east entrance. During the summer months the popular "**Press Band**," subsidised by leading newspaper proprietors, plays daily from one to two o'clock. Overlooking the garden, are the **Offices of the School Board for London**, in the Dutch style of architecture. Close by is the costly **Astor Estate Office**, one of the finest modern buildings in London. No one can pass along the Embankment without being struck by the edifice, though it is by no means obtrusive. The late Mr. J. L. Pearson, R.A., supplied the designs, and Mr. Astor, the well-known American millionaire, supplied the equally necessary funds. Passing the **Temple Gardens**, we reach **CARMELITE STREET**. At the corner, occupying a site 93 feet by 165 feet, are the handsome **Offices of the Asylums Board**, erected 1898-1900, at a cost of about £50,000. The style of architecture is French Renaissance, the architect being Mr. E. T. Hall. The frontage overlooking the Thames is adorned with some artistic sculpture representing incidents in the Board's operations. This locality is rapidly becoming a second Fleet Street, so numerous are the newspaper and publishing offices hereabouts. A few years ago it was all waste land, reclaimed from the Thames. The *National Press Agency* is housed in a handsome building of red brick and terracotta, at the junction of Carmelite Street and Tallis Street. Another great block is occupied by Harmsworth Bros., Ltd., the *Daily Mail*, &c. A part of the plot between Carmelite Street and **JOHN CARPENTER STREET**, which runs parallel to it, a few yards to the west, is occupied by two new edifices—the head-quarters of the **Thames Conservancy Board**, facing the Embankment, and the **City Fire Station** behind them. The latter is a structure of red brick and Portland stone dressings, with plinth of blue Staffordshire bricks. There is a look-out tower, rising to an altitude of a hundred and sixteen feet. The offices of the Thames Conservancy Board were erected in 1894; the board, it is scarcely needful to say, control everything connected with the river, a very special function being the prevention of its pollution. Separated from the edifices by John Carpenter Street, are the library, hall, and other buildings, belonging to **Ston College**

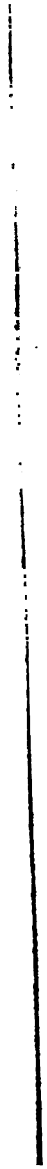
opened in December, 1886. The institution was founded by Dr. Thomas White in 1630, all the City clergy and those whose parishes touched the City bounds being fellows.

The **Guildhall School of Music** was established in 1880, to supply high-class musical instruction at moderate fees. The present building fronts streets on three of its sides, thus affording scope for artistic treatment, not always available in edifices of its size. It consists of four floors, and contains forty-two class-rooms, some of them—and particularly the practice-room—being of noble dimensions. An extensive addition, including an imposing orchestral saloon and twenty-seven new class-rooms, has recently been made to the school, at a cost of upwards of £22,000. About four thousand students now attend the school, as compared with sixty in 1880, the opening year. We next see the **City of London School**, an extensive building, with a façade, described as being in the style of the Italian Renaissance, with polished columns of Aberdeen granite, and, in niches, *Statues of Shakespeare, Milton, Newton, Bacon, and Sir Thomas More*. There are twenty class-rooms, and a lecture-hall, fifty feet square, open and covered playgrounds, a fives-court, fencing gallery, gymnasium, dining-room, and library. The school was opened by the then Prince and Princess of Wales in November, 1882.

The **City of London School for Girls**, erected in 1892-3, stands at the rear of the Guildhall School of Music. Built by funds devised for the purpose by Mr. W. Ward, of Brixton, it is constructed of Portland stone, in the Anglo-Italian style, and it contains sixteen class-rooms and (on the fourth floor) a luncheon room. The Embankment ends at—

### Blackfriars Bridge.

which has a length of nine hundred and twenty-two feet and a width of seventy-five, its incline being by a gradient of about one foot in forty. The abutments and piers are of granite, four having on them columns of polished red granite, twelve feet high and seven in diameter, with carved bases and capitals of Portland stone. There are five wrought-iron arches, Venetian Gothic in character. Immediately to its east, is the massive iron bridge of the London, Chatham, and Dover Railway; and a second, opened in 1886, on a portion of which is **St. Paul's Station**, belonging to the same company. Its entrance is in Queen Victoria Street. Beneath the two last-named bridges is the **Blackfriars Steamboat Pier**; and adjoining its approach, facing **NEW BRIDGE STREET**, which we next cross, and forming a conspicuous feature from the



Section IV.



## BLACKFRIARS BRIDGE—QUEEN VICTORIA STREET. 241

eastern end of the Embankment is the **Blackfriars Station** of the Metropolitan District Railway. On the western side of the space at the City foot of the bridge, there stands, with the face down the Embankment, as though she were welcoming an unseen visitor to the capital of her empire, a large **Statue of Queen Victoria, R.I., 1896**, to quote the title on the front of the pedestal of red Aberdeen granite. An inscription on the back informs us that it was "presented to the citizens of London by Sir Alfred Searle Haslam, in token of friendship to themselves and loyalty to her Majesty," and, it may be added, as a memorial of her visit to the donor during his year of office as mayor of Derby. The statue was unveiled by the Duke of Cambridge, in the July of 1896. It was modelled by *Birch, A.R.A.*, and has been cast in bronze by Mr. Thomas Moore, of Thames Ditton. Queen Victoria is represented standing erect, in royal robes, with the sceptre in her right hand and the orb in her left.

### Queen Victoria Street,

[Map IV.: L 15-16.]

along which our road now conducts us, is a fine modern artery leaving New Bridge Street a few yards north of the Blackfriars station. No sooner have we entered it, than we pass beneath a viaduct carrying the City extension of the Chatham and Dover Railway over it, and pass, on our right, the front of **St. Paul's Station**, the useful suburban terminus of that railway. UPPER THAMES STREET runs off just beyond the station, and follows the north bank of the river to London Bridge, under one of whose land arches it passes, and then changes its name to LOWER THAMES STREET. At one time, this street was the site of riverside palaces and the stately mansions of London's merchants; but it has long since lost those characteristics. It is now lined on its river front with wharves and quays, and, facing the street, with tall warehouses. Opposite St. Paul's station, are the **Offices of the "Times,"** and a little behind it is—

PRINTING HOUSE SQUARE, nearly the whole of which is taken up by the editorial and printing offices of that journal, which we often hear spoken of, in consequence, as "the Thunderer of Printing House Square." In the square stood, in the times of the Stuarts, the king's printing-house; and in a day long anterior to that, the spot was occupied by the Norman castle, erected by Montfiquet, a follower of the Conqueror, while not far off, Baynard's Castle rose on the ruins of a Roman fortress. *On written application, the "Times" printer will give an order to see the machinery at work—a privilege much prized by those interested in such matters.*

**Apothecaries' Hall**, built by the Apothecaries Company, stands

in **WATER LANE**, a turning out of Queen Victoria Street, almost behind Ludgate Hill Station.

**ST. ANDREW'S HILL**, one of Doctors' Commons' tortuous streets, joins Queen Victoria Street, a little to the east of the *Times* office; and at its south-west extremity, facing Queen Victoria Street, is **St. Andrew's Church**, surnamed "by the Wardrobe," to distinguish it from the other churches in the City dedicated to Scotland's patron saint. It is one of the churches which Wren rebuilt after the fire of London. (*Sunday services at 11.0 and 7.0.*) Separated from the church by **WARDROBE TERRACE**, are the offices of—

### The British and Foreign Bible Society.

This society was founded in 1804, for the purpose of issuing the simple text of Holy Scripture in all the languages of the world. The immediate cry was from Wales, and in eighty-eight years it has issued over a million Bibles and a million and a half of copies of the New Testament in Welsh. But this is only a sample of what it has done for Great Britain, with her colonies and dependencies all the world over, for the Continent, and for heathen and Mahommedan nations. The issue is now about thirteen thousand fresh copies of Bibles, Testaments, and parts of the Bible for each working day, or four millions a year. The total issue during the first fifty years of the society's existence was over a hundred and thirty-two million copies. It has promoted the translation, printing, or circulation of at least one book of the Bible in three hundred and four languages and dialects. Its library contains a unique collection of valuable copies and translations in a multitude of languages; and the windows of its depôt exhibit a number of Bibles in various languages, usually open at the same chapter, and so affording an interesting evidence of the good work done by the society. *Visitors, properly introduced, are shown over the Bible House in the usual business hours.*

The **Savings' Bank Department of the General Post Office** (shortly to be removed to new buildings at West Kensington) and the **Herald's Office**, or *College of Arms*, are on the same side of the street, as we make our way eastward. The latter is the wonderful establishment, the officials of which, on being properly fee-d, will prepare for any ordinary mortal a coat of arms, provided he first obtain her Majesty's sanction to write *armiger* after his name. Among the curiosities exhibited here is a pedigree of the Saxon kings, tracing their descent from Adam—a privilege we all share with them.

Near this spot, GODLIMAN STREET connects Queen Victoria Street with St. Paul's Churchyard ; and on the opposite side of the roadway, the somewhat crooked BENET'S HILL will conduct us, across Upper Thames Street, to St. Paul's Wharf. It winds round **St. Benet's Church** (*Sunday services at 11.0 and 6.30*), now the chief Metropolitan Welsh church (the services in it are conducted in that musical tongue). On its outer wall, facing us, as we approach the church from Queen Victoria Street, is a tablet commemorative of one Timothy Wood Bullard, who died when twenty-eight years old, in 1829, and his mother, who survived him till 1853, by which time she had attained the patriarchal age of eighty-four.

A little further on, we see the **International Head Quarters of the Salvation Army**, on the right, and, on the opposite side of the street, **St. Nicholas Cole Abbey Church**, which was the first of the forty-nine churches that Wren built in the City. (*Sunday services at 8.0, 10.30, 11.15, and 4.0.*)

KNIGHTRIDER STREET joins Queen Victoria Street a little to the east ; and soon afterwards our road crosses CANNON STREET, with, at the south-east corner of the two, the **Mansion House Station**, for many years the terminus of the Metropolitan District Railway.

**Cordwainers' Hall**, on the north side of Cannon Street and not far from St. Paul's Churchyard (*i.e.*, westward of the spot at which we cross that thoroughfare), contains many interesting features. The most recently-added of these is a memorial window, unveiled in May, 1896, by the Right Hon. Joseph Chamberlain, a member of the company, six of whose ancestors have filled the office of master. It commemorates John Came, a worthy master cordwainer, who died on May 13, 1796. We are told that he "did good by stealth," and that, with a grim sense of humour, he, for many years, sent anonymously to his brother wardens and assistants, a large sum of money, to be distributed among the poor widows of the clergy, the blind, the deaf, and the dumb, and used to sit watching their distribution of his bounty and hearing the speculations of his colleagues on the identity of the unknown philanthropist. The window exhibits figures of Came and of St. Crispin and St. Crispinian, with coats of arms, and a tableau of the people benefited by his gifts.

A few steps further along Queen Victoria Street, and QUEEN STREET, connecting Cheapside and the Southwark Bridge, crosses our path. WATLING STREET, whose name reminds us of the days when the Roman soldiers kept watch and ward in Londinium, runs westward to St. Paul's Churchyard ; and BUDGE ROW opens out communication with Cannon Street, immediately in front of the two railway stations, so named. Then a little further to the



north-east, Queen Victoria Street crosses BUCKLESBURY, a short street which it has well-nigh obliterated from the map, and joins the POULTRY at the western end of the **Mansion House** [*Map IV. : L 16*], the residence of the Lord Mayor. We are here in the centre of the City, and in our next Excursion shall note the chief features of London's heart. But before separating, we find our way to the beautiful little—

### Church of St. Stephen, Walbrook,

which Sir Christopher Wren is said to have considered his masterpiece. Any one who examines the fine interior can well believe it. It is in the Cinque-cento style. The most striking feature is an enriched cupola, supported by four rows of Corinthian columns and eight arches, which rise from their entablature. It has been spoken of as "a kind of probationary trial, previous to the architect's greater dome of St. Paul's." The carving of the choir stalls would not disgrace Grinling Gibbons. The carved pulpit is surmounted by a magnificent sounding-board, on which stand angels with wreaths of flowers and fruit. One of *Wren's chefs d'œuvre*, "The Martyrdom of St. Stephen," long the altar-piece of the church, hangs against its north wall. The east window was painted by *Willement*. The other windows are by *Alexander Gibbs*, and were inserted as a memorial to Dr. Croly, a former rector, whose bust, by *Behnes*, and monument, by *Birnie Philip*, are here. (*Sunday services at 11.0 and 7.0.*)

The **City Liberal Club**, dating from 1874, has its home in WALBROOK.





York & Son,]

[Notting Hill.

### THE MANSION HOUSE.

#### EXCURSION X.

### THE HEART OF LONDON: THE BANK, &c.

[Map IV. : K-L 16-17.]

**Cab Fares :** From Paddington Railway station—2/6.

From Euston, King's Cross, St. Pancras, or Victoria station—1/6.

From Broad Street, Cannon Street, Charing Cross, Holborn Vjeduct, Liverpool Street, London Bridge, Ludgate Hill, Mansion House, or Waterloo stations—1/-.

**Omnibuses** run hence, east, west, north, and south.

**Nearest Railway Stations :** Bank (Central London and City and South London Railways), Moorgate, Bishopgate Street, Broad Street, Liverpool Street, Monument, Cannon Street, and Mansion House.

**WE** have thus reached the chief omnibus centre of the metropolis—a spot to which may well be applied the title which the patriotic citizens of Boston are credited with a desire to claim for their dwelling-place—that of the “hub of the universe.” Both above and below ground it is the most busy spot in restless London. It consists of a large open triangular space, at which meet the Poultry (the eastern end of Cheapside), Queen Victoria Street, Princes Street, King William Street, Cornhill, Lombard Street, and Threadneedle Street, and is commonly spoken of as **The Bank**. Hitherto it has required dexterity of no common order to cross the roadway at this always-crowded spot, and many accidents have occurred, in spite of the care and alertness of the police. In connection with the new electric railways an oval **Subway** has

been constructed so that the timorous pedestrian may descend one of the short flights of steps, and after a walk of a few yards emerge triumphantly and tranquilly on the other side. Here is **The Bank**



[Notting Hill.]

THE BANK OF ENGLAND.

**Station**, the terminus of the Central London Railway. A subway leads also to the similarly named station of the City and South London line in King William Street.

### The Bank of England

is a colossal establishment, which, although belonging to a private corporation, is so mixed up with the finance of the realm that it may almost be regarded as a national institution. Through it flows all the monetary business of the government; and for more than a century it has been nightly guarded by a detachment of soldiers. Its architecture is ornamental, but solid; and it is so constructed as to make it very strong. The older part of the building dates from 1734; east and west wings were added subsequently; and in 1788, *Sir John Soane* erected the western part, imitating, on the south-western angle, the temple of the Sibyl at Tivoli. It will be observed that the edifice has no external windows which might assist thieves in the prosecution of their "business." Daylight is admitted by skylights and by windows facing the open courts in the interior.

*Admission "behind the scenes" can only be obtained by a special order from the governor or one of the directors; but a good idea of the immensity of this establishment may be obtained by walking through the many public rooms, to which there is no hindrance whatever.* The various departments of the Bank of England are so numerous that even to specify them would occupy more space than we have at our disposal. (We may, however, note that an exhaustive description of the interior of the Bank was published in the first volume of the *Windsor Magazine*.) Chief among them may be noticed the *Bullion Office*, where all the specie and securities of the bank are deposited. It need scarcely be stated that the wealth contained here is enormous. The bullion alone is sometimes upwards of £25,000,000 in value. The *Garden Court*, ornamentally planted, was the churchyard of St. Christopher-le-Stocks, a parish now entirely occupied by the buildings; and overlooking this, is the *Bank Parlour*, where the directors meet. The *Rotunda*, *Transfer Room*, and the *Pay Office* are the apartments with which the public are most concerned; and those who have the necessary permit to see its inner life will be particularly struck with the beautiful process whereby the notes are printed. In front of—

### The Royal Exchange,

but below, is the terminal Station of the Central London Railway, a subterranean electric line which affords rapid communication with the West End and Shepherd's Bush. *Chantrey's Equestrian Statue of the Duke of Wellington* was erected in 1844. The present is the third Exchange which has stood on this site. The first, founded by Sir Thomas Gresham, the Lombard merchant, whose crest, the grasshopper, forms the vane of the present structure, was

a victim to the Great Fire of 1666. Its successor, built by *Hawksmoor*, a pupil of Wren, was destroyed by fire in January, 1838. The bell tower was the only portion of the edifice that escaped cremation; and we are told that during the fire its bells played the familiar Scotch air, "There is nae luck about the house," until one after another, they fell into the flames. The tower contains a beautiful set of **Chimes**, which, becoming worn out, have been recently renewed—they were restarted in June, 1895. They play, at fixed hours, several well-known tunes, the celebrated Old Hundredth Psalm and the National Anthem, among them. The present fine structure, erected from the designs of Mr. Tite, was opened by Queen Victoria, on the 28th of October, 1844. There is a fine portico of Corinthian pillars, on the west front; and on the pediment, are allegorical figures by the younger *Westmacott*, representing Commerce, with the municipal officials and merchants of various nations. Beneath is the text, "The earth is the Lord's, and the fulness thereof."

The interior of the edifice is a large quadrangle, unroofed, but surrounded by arcades, in which business is transacted. In its centre, are **Statues of Queen Victoria**, of **Queen Elizabeth**, and of **Charles II.** The former had become so decayed that Lord Leighton pronounced it impossible of restoration. *Mr. H. Thornycroft, R.A.*, was therefore commissioned to produce another; and the present figure, which presents the late sovereign as she appeared in the hey-day of her youth and in the dress she wore when she opened the Exchange, was unveiled in June, 1896. The tessellated pavement, of Turkey stone, is that of Hawksmoor's Exchange. A staircase at the eastern end of the interior leads to **Lloyd's Subscription Rooms**, where the business of under-writing—that is, naval insurance—is carried on. The great room is ninety-eight feet long and forty wide; and in the vestibule are **Statues of the Prince Consort** (by *Lough*) and of **Huskisson**, the statesman (by *Gibson*). The panels around the ambulatory of the inner court of the Royal Exchange are now being filled with **Frescoes** by the most distinguished artists of the day. Already seven of the frescoes are *in situ*. The first, presented by Mr. Deputy Snowden, chairman in 1891 of the committee (by *Macbeth, A.R.A.*), represents Queen Victoria opening the present Exchange; another, given by the late *Lord Leighton* (his own work), is a scene in the "Commerce between the Phoenicians and the Ancient Britons." The fine picture (by *S. F. Solomon, A.R.A.*) depicting the progress of Charles I. to the Guildhall to demand the arrest of the five Members of Parliament was presented by Sir Samuel Montague, M.P. "William the Conqueror granting a charter to the citizens of London" (by *Seymour Lucas*,

R.A.) was the gift of the Corporation. For the fifth panel, "The Crown of England being offered to Richard III. at Baynard's Castle" (by *Sigismund Goetze*), Londoners are indebted to Mr. Carl Meyer. Castle Baynard is still the name of one of the city wards. The castle formerly stood by the riverside near Blackfriars (*see p. 16*). The sixth picture (by *Stanhope Forbes, A.R.A.*) depicts the Great Fire of London, and was presented by the Sun Insurance Company. A seventh picture, representing "The Opening of the first Exchange by Queen Elizabeth in 1571, accompanied by Sir Thomas Gresham" (by *Ernest Crofts, A.R.A.*), was unveiled in 1899. Another panel representing "Sir Richard Whittington and his charities" (*Mrs. Ernest Normand*) will shortly be completed.

Behind the edifice, at the corner of Bartholomew Lane and Threadneedle Street, is a bronze **Statue of Mr. George Peabody**, erected in 1869. It faces a *Drinking Fountain*, surmounted by attractive statuary; and at the other end of the open space which here separates the Exchange from the adjacent buildings, is a **Statue of Sir Rowland Hill** (by Mr. Onslow Ford), also in bronze.

There are many nooks and corners hereabouts well worth notice, did time permit. **St. Margaret's Church**, in **LOTHBURY**, one of Wren's, in which the "Golden Lectures" to business men are delivered in Lent; the **Mart**, **TOKENHOUSE YARD**, the chief room in London for sales by auction of houses and land; the **Stock Exchange**, in **CAPEL COURT, BARTHOLOMEW LANE**, the great money market of England (to which none but members are admitted); these and many other places have their interest. Banks are plentiful in the neighbourhood. It has been quaintly said that, of old, the braziers had their head-quarters in the district, and that now "brass" of another kind is the ware mostly in vogue there.

Westward of the Exchange, on the south side of the way and almost facing the Bank, is the third of the public edifices which give its special character to this important centre. It is—

### The Mansion House.

This very large and handsome building is the official residence of the Lord Mayor of London. It was built, between 1739 and 1753, by *George Dance, the elder*, and repaired and redecored in 1868. Its lofty portico has six columns of the Corinthian order, and in the interior is the **Egyptian Hall**, adorned with sculpture, in which the Lord Mayor's banquets are held, accommodation being afforded for four hundred guests. It contains some of the best productions of modern English artists. There are also dining-halls and saloons, a justice-room, and ample domestic accommodation for the family of the Lord Mayor.

The **Church of St. Mary Woolnoth**, stands at the junction of **King William Street** and **Lombard Street**, immediately to the south of the **Bank**. It was rebuilt, in 1719, by *Hawksmoor*, and presents a remarkable illustration of the perfection to which modern engineering science has attained. Immediately beneath the church is the **Bank** station of the **City and South London Electric Railway**. The church being of historical interest, a special clause was inserted in the Company's Bill providing for its preservation. Now that the work is finished the church has been handed back to the authorities exactly as the engineers found it, and there is little, if any, indication either by sound or sign of the busy scene below. The entrance to the station harmonises well with the church. The parish has had some noted rectors, not the least known of whom was the Rev. John Newton, the joint author, with his friend Cowper of the celebrated "Olney Hymns." He and his wife were buried in a vault beneath the church, but their bodies were exhumed in 1893 and reinterred at Olney, his birthplace.

The **Salters' Hall** is in **ST. SWITHIN'S LANE**, which connects **King William Street** with **Cannon Street**—it leaves the former close to the **Church of St. Mary Woolnoth**, and reaches **Cannon Street** at the corner of **St. Swithin's Church**, in whose front is preserved the famous **London Stone**. The present **Salters' Hall** was built between 1823 and 1827; in its front is an open space which adds considerably to its imposing appearance. Amongst the treasures of the company are the original grant of arms by **Thomas Benolt, Clarencieux**, in 1530; an old map of their Irish estate; and a finely executed one of their lands at **Maidenhead, Bray, and Cookham in Berks**. In the court-room, there stands the old master's chair, saved from the wreck of the **Great Fire**, and some portraits which also escaped destruction, notably those of **Charles I., William Robson, and Barnard Hyde**. The hall itself is fine and beautifully decorated. In it are portraits of **Queen Charlotte** and **George III.**, supposed to have been executed by *Sir Joshua Reynolds*.





[*F. P. Dollman.*]

[*Chiswick.*]

A FRUIT LUNCH IN THE CITY.

### EXCURSION XI.

## ROUND ABOUT THE CITY.

EVERY yard of the City of London teems with interesting reminiscences ; and its streets and courts are crowded with important edifices. The thoroughfare in front of the Lord Mayor's palace is known as MANSION HOUSE STREET. The POULTRY, the short street to its west, has, since 1860, been almost rebuilt and considerably widened. We may notice, by the way, that the name of this street, and others, such as Bread, Milk, and Wood Streets, Honey Lane, and Ironmonger Lane, indicate the marketing character of the old Chepe, now CHEAPSIDE. Proceeding along this famous street we notice, on the right hand, OLD JEWRY, the name of which recalls the fact that some Jews, who came over with the Conqueror, settled here and built a synagogue. But, later, the poor Israelites were driven eastward to Aldgate, where their descendants dwell to this day. Farther along, and on the same side of the way, we pass IRONMONGERS' LANE, with the beautiful *Mercers' Hall*, occupying the Cheapside front and extending for a considerable distance down the lane ; and then we reach KING STREET (with QUEEN STREET, on the opposite side, running down to Queen Victoria and Cannon Streets). King Street is a short, but very important thoroughfare ; for at its head stands—



## The Guildhall.

[Map IV. : K 16.]

**Cab Fares :** From Paddington railway station—2/6.

From Euston, King's Cross, St. Pancras, or Victoria stations—1/6.

From Broad Street, Cannon Street, Charing Cross, Holborn Viaduct, Liverpool Street, London Bridge, Ludgate Hill, Mansion House, or Waterloo stations—1/.

**Nearest Railway Stations :** Cannon Street, Mansion House, Moorgate, Bishopsgate Street, Broad Street, Liverpool Street, Monument, and the Bank station of the Electric Railway.

The Guildhall may be styled the official palace of the London corporation. It is the scene of its most magnificent festivities and receptions, especially the great banquet on Lord Mayor's Day ; the meeting-place of the Court of Aldermen and of the Common Council ; the place where the elections of Lord Mayors and Sheriffs and of members of Parliament for the City are held, where its freedom is conferred on distinguished persons, and where very many gatherings of national—and even world-wide—importance have been held. The first corporation building on this site was erected early in the fifteenth century, and suffered severely in the Great Fire of 1666. The edifice was, to a great extent, reconstructed and a new front added by the younger *Dance* in 1789. In 1868, considerable improvements were made, and a timber roof added to the **Great Hall**, a noble apartment; a hundred and fifty-four feet long, fifty broad and fifty-five high. At its eastern end is a large painted window, commemorating the assistance rendered by the City of London to the suffering people of Lancashire, during the "cotton famine" of 1863-5 ; and near it are the famous wooden figures, known as **Gog** and **Magog**. Fourteen feet high, they were carved by *Richard Saunders*, and placed in the Hall in 1708. On the sides of the room are several large monuments : those to the Duke of Wellington (*Bell*), Nelson, with inscription by *Sheridan (Smith)*, and Chatham, with inscription by *Burke (Bacon)*, on the north ; and those to William Pitt, with inscription by *Canning (Babb)*, and Lord Mayor Beckford (*Moore*), who is represented in the act of making a courteous speech to George III. (regarding the actual delivery of which there has been considerable historical controversy), on the south. The walls are ornamented with the portraits of heroes of modern days and some fine descriptive pictures ; and the west window is a memorial of the good Prince Consort. A corridor leads from the Great Hall to the **Common Council Chamber** (adorned with busts and historical pictures—among them is a **Bust of the Duke of Cambridge**, for forty years commander-in-chief of the British army, by *Williamson*, unveiled in October, 1896). Adjoining it, are the **Aldermen's Chamber**, the **Chamberlain's Office**, and—

**The Guildhall Free Library,**

which, opened in 1872-3, occupies a Perpendicular edifice, the chief frontage of which, to Basinghall Street, is a hundred and fifty feet ; its depth is a hundred feet. There are entrances from that street and from the Guildhall. The structure consists of two halls—one above the other, with a smaller room containing directories and books of reference—muniment rooms, and offices. The upper hall—the **Reading Room**—is a hundred feet long, sixty-five wide,



F. Frith &amp; Co., Ltd.,]

THE GUILDHALL.

[Reigate.

and fifty high, and is divided by handsome bookcases into twelve bays. There are heads of representative authors, philosophers, men of science and artists, besides sculptures and portraits. The oak roof is supported by the coats of arms of the twelve great City companies ; and there are large painted windows at each end. It is used for grand receptions when illustrious persons visit the City. The **Museum**, beneath it, contains a large number of interesting curiosities, chiefly illustrating the history of London, several old

erected between 1825 and 1829, from designs by *Sir R. Smirke*, on the site where, before the Reformation, the old church and sanctuary of *St. Martin's-le-Grand* stood. It has since then been so increased and altered that, possibly, the architect would have difficulty in recognising it. The additions are, however, in excellent keeping with the original design. The building is in the Ionic style, and is surmounted by a lofty and handsome portico.

The great increase in the work of the Post Office, especially since the adoption of the telegraph as part of the system, rendered an additional building indispensable; and in December, 1870, the foundation stone of an extensive pile of buildings on the opposite side of the road was laid. This building has frontages to *St. Martin's-le-Grand* and *Newgate Street*. On the former front, is a portico of two storeys, the lower part rusticated and the upper formed of Corinthian columns. The greater part of the building is appropriated to the working of the telegraphic department.

But the new premises were soon found inadequate for the requirements of the Post Office; and in 1889, the Government acquired and removed a block of buildings to the north of the last-named edifice. These included the once-famous coaching-house, the *Bull and Mouth* (more recently known as the *Queen's Hotel*) and the *French Church of St. Martin's-le-Grand* (now re-erected in *Soho Square*, contiguous to the colony of foreigners located thereabouts), in which *Roubiliac*, the sculptor, was buried. On the site thus cleared, a new extension of the Post Office has been built in the Italian style of architecture. In it, are the offices of the Postmaster-General, the secretary and his subordinates, the solicitors, and other members of the administrative staff of the department. The original edifice is termed the **General Post Office, East**; the first extension, facing it, is known as the **General Post Office, West**; and the latest addition, the **General Post Office, North**. Still further extensions are being made.

**St. Botolph Church** adjoins the latter. Its graveyard has been laid out as a garden, and is appropriately known as the "Postmen's Park." It has recently been enlarged. At the suggestion of *Mr. G. F. Watts, R.A.*, a cloister has been erected here, in which to place tablets commemorative of "heroes in humble life." **Little Britain**, further north, is a busy hive, occupying the site of the mansion of the Duke of Bretagne of the days of *Edward II.* Hence the name. The **Young Men's Christian Association** (the mention of its name is enough—for its work is well known) has its head-quarters facing *Aldersgate Street*.

Proceeding along *NEWGATE STREET*, we reach, on the right-hand side, the entrance to **Christ Church**, the building itself being hidden by the houses. *Wren* was the architect, and the edifice,

which is large and commodious, has a tower and steeple, a hundred and fifty-three feet high. Richard Baxter, the celebrated Nonconformist, and Lawrence Sheriff, to whom Rugby owes its school, were buried here. The boys from the adjoining "Blue Coat School" attend the services in this church, and in it the famous "spital sermons" are preached at Easter before the Lord Mayor and corporation.

### Christ's Hospital, or Blue Coat School.

The buildings of this great school occupy a large area, extending from KING EDWARD STREET to GILTSPUR STREET. It was founded in 1553 by Edward VI., on the site of the old Grey Friars Monastery, of which some traces remain. The older portion of the buildings, some by Wren, are on the eastern side, surrounding a quadrangle. The first stone of the great hall was laid, in 1825, by the Duke of York, and the building was completed in 1829. In the interior, are paintings (representing Edward VI. granting the charter of incorporation and James II. receiving the mathematical pupils) and portraits of Queen Victoria, the Prince Consort, &c. The "supping in public" on Thursday evenings in Lent is one of the sights of London, and on these occasions *admission to the hall is gained by tickets issued by the governors*. In front of the hall, is the large playground, reaching to Newgate Street, from which it is divided by a railing; and over the chief entrance, a **Statue of Edward VI.** and an inscription commemorating the founding of the hospital. The school is shortly to be removed to new buildings at Stammerham, near Horsham (the foundation stone of these was laid by the then Prince of Wales on the 23rd of October, 1897), and the present site will probably ere long be covered by warehouses and offices.

At the west end of Newgate Street, we reach an important "four cross roads." Extending southward and communicating with Ludgate Hill, is the OLD BAILEY, whose northern end, a wide open space, much used by carriers, was formerly the scene of public executions. On its eastern side and extending round the course into Newgate Street, is—

### Newgate Gaol

[Map IV. : K 15].

now mainly used for the detention of prisoners awaiting their trial at the Central Criminal Court. It is named from one of the City gates which formerly stood here, and was for several centuries used as a prison. The gaol was rebuilt in 1782, after its partial destruction by the mob in the Gordon riots of 1780. The interior was reconstructed in 1857. The iron door, known as the "debtor's door," was that by which criminals were led to execution in the

days when the capital sentence was carried out in public. Newgate was abolished as a prison in 1881, the occupants being transferred to the Holloway gaol. The Old Bailey is about to be rebuilt. Adjoining Newgate, is the **Sessions House**, where the sittings of the Central Criminal Court are held.

The name of **GILTSPUR STREET**, the continuation of the Old Bailey northwards, reminds us of the processions of knights, who formerly passed along it on their way to and from the priory of St. John's and the jousts which took place in Smithfield. **PYE CORNER**, in Giltspur Street, is adorned by a tablet, recording the fact that the Great Fire stopped there. Of **St. Sepulchre's Church**, we shall speak in our next Excursion.

### Smithfield

has more sombre associations than those connected with the tournaments. It was for years the place of public execution ; and as such was the scene, in the reigns of Henry VIII. and his daughters, Mary and Elizabeth, of the martyrdom of those who did not adopt the creed of their sovereign, as witness the monument on the spot where two hundred and seventy-seven Protestants were burnt in the reign of Mary, and the memorial church hard by. From the time of Henry I. till the year 1855, the revels of Bartholomew—or, as it was popularly known, Bartlemy—Fair took place annually in the open space ; and in more recent times, the chief cattle market of London was held on the site occupied by—

### The Corporation Markets.\*

[Map IV. : K 15.]

These cover the greater portion of old Smithfield. The **Metropolitan Meat Market** was built from designs by Mr. Horace Jones, in the Renaissance style, of red brick, with corner towers, surmounted by domes, and a roof of glass and iron. It was opened in 1868. Beneath it is a railway depôt, with cellars for storing meat. There are also **Poultry and Butter, Fish, and Fruit, Vegetable and Flower Markets**. These extensions are all to the westward of the original building, and in much the same style of architecture. The last addition is in direct communication with the Farringdon Street railway station and with the huge warehouses of the Great Northern Railway. The London, Chatham, and Dover Railway runs below the edifice ; and the rails and platforms of the Midland and Great Northern lines extend beneath the entire length of this and the

\* The **Metropolitan Cattle Market** was removed in 1855, when Prince Albert opened the market (the largest market for live stock in the world, occupying with cattle-layers, and slaughter-houses, about thirty acres) in **Copenhagen Fields**, between Islington and Camden Town. Mr. Bunning was the architect. In the centre, is a lofty clock-tower, Italian in character, and around the base are banking-houses, a postal and telegraph office, &c. The market gates are ornamented with well-executed heads of oxen, sheep, and pigs.

adjoining markets, from Charles Street to Snow Hill. To the south-west of Smithfield, is—

### **St. Bartholomew's Hospital,**

the oldest and richest and one of the largest of the Metropolitan infirmaries. It contains accommodation for nearly seven hundred in-patients, and it is estimated that about a hundred thousand out-patients are annually attended to here. As a school of medicine, the hospital stands in the very first rank. It originally formed part of a monastery, founded by Rahere, the minstrel of Henry I., and before that the companion of Hereward the Wake in his opposition to William the Conqueror. He became the first prior of St. Bartholomew's and a canon of St. Paul's. After the dissolution, Henry VIII. refounded the hospital; and a statue of that king is yet to be seen over its entrance. The present edifice dates from a period subsequent to the reign of Henry VIII. The great quadrangle was built by *James Gibbs*, about 1733, and since then great additions have been made. In the court-room, are fine portraits of many of the principal benefactors to the institution. A tablet let into the wall at the entrance to the hospital commemorates some of the Smithfield martyrs. Of the old priory, the only remaining portion is—

### **The Church of St. Bartholomew the Great,**

to the east of the hospital. We are told that, during an attack of malarial fever in Rome, Rahere made a vow that, if he were allowed to recover, he would found a hospital for the poor near London. Tradition has it that, as a result of his vow, he recovered; and that subsequently he had an extraordinary vision, St. Bartholomew appearing to him and bidding him build a church at Smithfield. On his return home, he carried out the commands of the apostle and his own vow, and the church (in which are his tomb and other noteworthy monuments) and hospital, still attest his sincerity. The tower of the former, as witness a date on its front, was erected in 1628 and altered in the eighteenth century; it contains five bells, which are amongst the oldest in London. The internal length of the church, which consists only of a bay of the nave and of the choir and aisle of the original building, is about a hundred and thirty feet, and its width, fifty-seven. The church has latterly been restored, the many encroachments which defaced and circumscribed it being removed. The crypt has been utilised as a mortuary chapel, for which purpose it has been fitted with an altar, &c., and a raised stone base to support the bier. It is believed that it dates from early in the fifteenth century, and was built to contain the bones of the canons of the priory, removed from

the adjoining graveyard. The **Lady Chapel**, which stands at the east end of the church, after being for 350 years used for secular purposes—it was at one time let to a fringe manufacturer—was, in 1897, re-opened for public worship. The interior is singularly reposeful, owing to the quiet scheme of colour decoration and hangings. The floor ascends by five steps to the sacarium, which is paved with tessellated marble. The vista, looking westward, through the Norman columns of the choir, is one of the most striking in London. *The church is open daily from nine till five. (Sunday services at 8.15, 11.0, 11.45, 4.0, and 7.0.)*

**BARTHOLOMEW CLOSE**, adjoining the church, occupies a portion of the site of the priory. Several eminent men (among them, William Hogarth, who was baptised in the church) have lived here; and the **Butchers' Hall** is one of its most recent additions.

To the north of Smithfield, is **CHARTERHOUSE SQUARE**—of old, the site of the monastery of Carthusian monks, known as the *Chartreux*, of which the present name is a corruption. Here is still to be seen the old *Hospital Chapel*, in which is the grave of "good old Thomas Sutton," the founder of the **Charterhouse School**, now removed to Godalming, and the **Charterhouse**, wherein eighty decayed gentlemen are still housed and fed and subsidised in their old age. The buildings of the school have been renovated and are now occupied by the **Merchant Taylors' School**.

Charterhouse Square is a little to the east of **ST. JOHN STREET** and **ST. JOHN STREET ROAD**, which connect Smithfield with "merry Islington." On the west side of this thoroughfare, in **ST. JOHN'S LANE**, may be seen—

### St. John's Gate,

[Map IV. : § 17.]

the only remains of the ancient monastery of the **Knights of St. John of Jerusalem**. The edifice was destroyed by the rebels under **Wat Tyler**, in 1382; and a century and a half later, **Docwra**, the then prior, partly rebuilt it and completed the gateway. The monastery was suppressed by **Henry VIII.**; and in the reign of his son, **Edward VI.**, Lord Protector **Somerset** laid violent hands on the edifice and used its stones as part of the materials wherewith to construct **Somerset House**.

But the gateway was not injured; it is one of the interesting and complete edifices of the London of the **Middle Ages** which remain to us. Its north front exhibits the arms of the community and of Prior **Docwra**; and on the south wall are those of **England and France**. It is now occupied by **St. John Ambulance Association**, which does a good work in training the public to render assistance in cases of accident, &c. The modern knights are more happy than were those of ancient days, for they are favoured with the presence of the fair sex, including some princesses of the royal blood. On **St. John the Baptist's day**, 1893, a memorial of the Duke of **Clarence**, the first sub-prior of the order, on the exterior of the gate, was unveiled by the then Prince of **Wales**, its grand prior.

In the eighteenth century, the gate was associated with the commencement, by **Cave**, of the "**Gentleman's Magazine**," edited by **Dr. Johnson**, and with **Garrick's** first appearance as an actor in London, when **Cave's** printers read the

minor parts and Garrick played that of the hero of "the Mock Doctor," before an audience of two—Johnson and Cave.

**St. John's Church** (in ST. JOHN'S SQUARE, to the north of the gate) is a remnant of the priory church. John Wesley, Rowland Hill, and other noted preachers have occupied the pulpit. The grandfather of Wilkes Booth (the assassin of Abraham Lincoln, the celebrated American President), and others of his kinsfolk, were buried in the little graveyard belonging to the church; and in 1804, its interesting old crypt was cleared of the coffins which had accumulated in it, and opened for public inspection (*it may be visited on the first Saturday in each month*). The crypt consists of a nave of five bays, a transept, and two aisles. The three western bays are Early Norman, round arched, dating back to about 1080, while the two eastern are more transitional in character, and with the transept and aisles were built in 1170. The nave is about sixty feet long by seventeen feet wide, the length of the transept measuring fifty-one feet. Around the sides of the nave are low stone sedilia, which form part of the structure of the walls; and at the western end one jamb of the original doorway still remains. Some of the original iron bars still exist in the loopholes, or Norman lancet windows, and in the centre of each arch is an iron ring, from one or two of which hang ancient candelabra.

The **Wesleyan Chapel**, in the square, is the seat of the Wesleyan Central Mission. There are clubs and classes for men, women, girls, and boys, mothers' meetings, a temperance society, a medical mission; indeed, every kind of work necessary for the uplifting of the people, is successfully carried out here.

By making a northward digression, outside the bounds to which we have limited ourselves, we may visit the **Royal Agricultural Hall**, between ISLINGTON GREEN and the LIVERPOOL ROAD. It is an immense building, of great interest to visitors as the place where are held many exhibitions of use to agriculturists—notably, the Dairy Show and the Smithfield Club Cattle Show in the winter, and the Horse Show, in the summer. The Royal Military Tournaments and the Stanley Cycle Shows are also held here. The Liverpool Road frontage is in the Italian style; it is constructed of brick and has two towers. On the other side of the wide thoroughfare is the **Grand Theatre**, destroyed by fire early in 1900, but since rebuilt.

Leaving Smithfield, we turn our faces eastward, and, walking along LONG LANE, cross Aldersgate Street, at the spot where stands a station of the Metropolitan Railway, and enter the BARBICAN, which perpetuates the name of one of the old towers of the city. The Barbican changes its name to BEECH STREET, which extends from Redcross Street to Whitecross Street, and then the thoroughfare becomes known as CHISWELL STREET and conducts us to the south-west angle of Finsbury Square.

We make another *détour* at REDCROSS STREET, in order to visit the scene of—



### The Great Fire of 1897.

It will be remembered that about midday on the 19th of November, 1897, a fire broke out in Well Street, and in spite of the heroic efforts of the Fire Brigade, was not extinguished until an area of  $4\frac{1}{2}$  acres had been involved. This was the biggest outbreak which has occurred in London since the historic Great Fire of 1666, and the damage was estimated at two million pounds. Whole streets were swept away, and something like one hundred buildings either completely destroyed or severely damaged. The area has now been almost entirely rebuilt.

### The Church of St. Giles, Cripplegate,

[Map IV. : K 16.]

was fortunate in escaping the fire of 1897, just as it escaped the conflagration of 1666. The roof was fired by sparks, but no serious damage was done. The church was originally erected in 1090, by Alfunc, proctor of St. Bartholomew's Hospital, and was almost rebuilt in 1392, and is famous on account of its connection with the Great Plague in 1665, as well as from the fact that "Book of Martyrs" Fox, Milton, Speed, Glover, and others, were interred in it. Oliver Cromwell and Elizabeth Boucher, daughter of Sir James Boucher of Felstead, Essex, were married here in 1620. Allen, writing in 1830, thus describes the church (and though it has been repeatedly repaired since he wrote, it has not been materially altered) :—

"It is a spacious and substantial building, and though much disfigured by modern alterations and detached buildings, still shows considerable portions of the ancient edifice. The plan gives a nave, side aisles, and chancel, with a large and massive square tower at west end of four storeys, the upper part of red brick (fifteen feet, added in 1682). The ancient parts of the tower and the south side of the church are built of stone in irregular masses, interspersed with tile and brick. The first storey shows the arch of a spacious window, now walled up, on the west front. The north side of the church is nearly concealed by the **Quest House**—a large modern Gothic building, which also covers the porch."

*The church* (which has been described as "a perfect storehouse of associations—a very museum of antiquities") *is open daily between ten and four. (Sunday services at 8.0, 11.0, 3.30, and 7.0.)*

In **GOLDEN LANE**, which runs northward from the junction of the Barbican, Beech Street, and Redcross Street, is the **Cripplegate Institute**, opened by the Lord Mayor, on the 4th November, 1896. It was designed by Mr. Sidney R. J. Smith. It contains a library, concert hall, and technical class rooms.

**FINSBURY SQUARE**, the largest open space within the boundaries of the City, is somewhat noted as the residence of Germans and foreigners of cognate nationalities. Behind the houses on the west side, is the **Artillery Ground**, where the members of the Honourable Artillery Company—the oldest of the volunteer corps of the City of London, first incorporated in 1585, and long known as the **City Trained Band**—have their drill ground and armoury. Adjoining it, to the north, is—

## The Bunhill Fields Cemetery.

[Map IV. : § 16.]

It occupies about four acres between the City Road and Bunhill Row, and is now ornamentally laid out and *open to the public*. For more than two centuries, it was the chosen burying-ground of dissenters, and some of the most eminent names in the annals of Nonconformity may be found inscribed on the tombs. Dr. Thomas Goodwin, who attended Cromwell in his last moments, lies here ; and so do General Fleetwood, Oliver Cromwell's son, and John Owen, the Independent divine. We cannot enumerate all the worthies, but there are three pre-eminent names which Englishmen, whatever their theological opinions, will not lightly pass over—John Bunyan, Daniel Defoe, and Isaac Watts. The **Tomb of Bunyan**, with recumbent figure, was erected, in 1862, by public subscription : and four years later, an **Obelisk Memorial of Daniel Defoe** was built, the funds having been provided by a subscription among the young readers of *Robinson Crusoe*.

Immediately behind the cemetery, is the **Burial Ground of the Society of Friends**, where is the **Grave of George Fox**, their founder. His tomb is so much sought after by Americans and others that, contrary to their usual practice, the community have placed over it a stone inscribed with his initials and the date of his death.

On the opposite side of the road, is the cathedral of Methodism—

### Wesley's Chapel,

the first stone of which was laid in 1777 by John Wesley. He preached there during the later years of his life, and was buried in the "God's acre," behind it. A tablet to the memory of his brother Charles occupies the place of honour on the wall of the interior of the chapel ; and in front of the building, which stands back from the road, is a monument to his mother. At the centenary of Wesley's death, in 1891, it was decided to renovate the chapel and purchase a new organ, pulpit, &c. The restoration was completed in 1899, when the chapel was formally re-opened. The central east window represents Christ delivering the Great Commission to His disciples, "Go ye into all the world," &c.

Adjoining the chapel, is **Wesley's House**, where he resided during the latter years of his life, and where he died. By means of an endowment raised in 1897, the house is to be preserved in perpetuity as a **Museum** of relics connected with Methodism. Here may be seen Wesley's bureau, his blue and white teapot, the stumpy quill pen with which he last wrote, and some receipts given by him for his princely salary of £15 per quarter. A little to the

south are the publishing offices of the Wesleyan Conference; and near them is the **Allan Wesleyan Library**, which contains a large collection of theological works.

Walking back through Finsbury Square, we reach **FINSBURY CIRCUS**, now undergoing a complete transformation. Here is the **London Institution**, founded in 1805, "for the advancement of literature and the diffusion of useful knowledge." An extensive library, a laboratory, and a lecture-room are attached to it, and high-class lectures are delivered. At the junction of **FINSBURY PAVEMENT** and **SOUTH PLACE** is the terminus of many of the lines of tramways between the City and the northern suburbs; and a little nearer the Bank, is the **Moorgate Station** of the Metropolitan and other railways.

It is proposed to connect Moorgate Street with Finsbury Park station on the Great Northern by a direct electric line, running beneath the City and New North Roads. The line will be a great boon to residents in the northern suburbs. The work is now well in hand.

Walking down South Place, we reach the important railway stations of **Broad Street**, **Bishopsgate Street**, and **Liverpool Street**. Facing the street which they dominate formerly stood the church of St. Mary's, Moorfields, at one time the pro-cathedral of the Roman Catholic body in London, and rendered famous by Cardinal Wiseman's lectures on Catholic doctrines and practices. The church was demolished in 1900. Part of the sum realised by sale of the site has been devoted to the new Roman Catholic Cathedral at Westminster.

In **BLOMFIELD STREET**, a short street connecting South Place with London Wall, is the **Museum of the London Missionary Society**, admission to which, between ten and four o'clock, may be obtained on application to one of the secretaries.

**LIVERPOOL STREET** communicates with **BISHOPSGATE STREET**, which takes its name from the city gate erected by Bishop Erkenwald in Saxon days.

Bishopsgate Street conducts us to **SHOREDITCH**.

**Columbia Market**, one of the many princely gifts to the poor of London of the Baroness Burdett-Coutts, is in **HACKNEY ROAD**, which runs to the north-east, and communicates with—

**Victoria Park**, the "breathing space" for the thousands who inhabit Bethnal Green and the other congested districts of the East End of London. Occupying nearly three hundred acres of Old Stepney Common, it was laid out in 1841. It is very handsomely planted, the ornamental waters are remarkably attractive, and the flowers are charmingly arranged. It contains a *Drinking Fountain*, erected by the Baroness Burdett-Coutts.

## The Bethnal Green Museum

(accessible from the Cambridge Heath or Bethnal Green stations of the Great Eastern Railway, and from Whitechapel—Mile-end—station of the District Railway) may be reached by the BETHNAL GREEN ROAD, which runs eastward from the head of Bishopsgate Street. It is a branch of the South Kensington Museum, and is open daily. Free on Sundays, Mondays, Tuesdays, Thursdays, Fridays, and Saturdays. On Wednesdays, the public are admitted on payment of sixpence each person. The hours on Sundays are from two till dusk; on Mondays, Tuesdays, and Saturdays, from ten in the morning till ten at night; on Wednesdays, Thursdays, and Fridays, from ten till four, five, or six p.m., according to the season.

In MAPE STREET is—

**Oxford House**, one of those settlements of university men which have of late years done so much to ameliorate the murky life of East and South London. It was founded in 1884, and for eight years occupied a disused church school in St. Andrew's parish, Bethnal Green, partitions being run up so as to form rooms. The continuous growth of the work and the increased number of residents made a permanent building necessary, and on June 23, 1892, a new house was opened in the adjoining street to accommodate twenty residents, with common room, dining-room, library, committee-room, and lecture-hall. Since then there have been from twenty to twenty-eight residents, all laymen except the head of the house, and mostly but not entirely Oxford graduates. There are also men in non-residence who use the house as a centre for work, either in the daytime or the evening. About half the residents have their business in the City or in chambers during the day, and work in connection with the house during the evening.

The work undertaken by the house is of a varied character. It attempts to cover the needs of all classes in the neighbourhood—children, boys, young men, men, and women. It works upon the assumption that man is a threefold being—body, mind, and soul, and it seeks to satisfy the needs of each. It further endeavours to back up existing organisations for good in the neighbourhood, and to make them more efficient. Much of its good work is done by the agency of clubs. Besides the clubs for boys and young men with which the house is in touch, there is, in connection with the house, working men's clubs in different parts of London. In all the clubs for boys, young men, and men, there are bagatelle, billiard-rooms, gymnasia, football, cricket, cycling, and rowing clubs. There is at Walthamstow a cricket ground, of about six acres in extent, in connection with the clubs. There are reading-rooms in all the clubs, as well as classes and lectures. Each club has a Bible class, and a mission service is held every Sunday evening at Oxford Hall for club members, their wives and families. Club services are held quarterly in St. John's and St. Andrew's Churches, alternately. There is a lecture followed by discussion every Sunday afternoon in the lecture-hall of the Oxford House; and, in connection with the mission service, the Oxford House guild of communicants meets every fortnight in the chapel of the Oxford House.

The **Bishopsgate Institute**, erected under the provisions of a scheme prepared by the Charity Commissioners, is from designs by C. Harrison Townsend, F.R.I.B.A. It includes a hall, magazine and newspaper reading rooms, and a lending library. The last named contains upwards of 20,000 volumes, available for

home reading free to persons resident, renting offices, or employed in the eastern half of the City. The reference library contains over 7,000 volumes. The Institute was partly built by the surplus funds of a bequest left by Alderman John Stewart in 1481 to provide flannel petticoats for poor old women. It was opened by Lord Rosebery in 1894.

Walking southward down Bishopsgate Street from the corner of Liverpool Street, we notice several interesting features. **ST. HELEN'S PLACE** contains the **Leathersellers' Hall**, beneath which is part of the crypt of St. Helen's Priory; the hall was erected in 1815.

**Crosby Hall** was built, in 1466, by Alderman Sir John Crosby. Richard of Gloucester lived in it, while he planned the murder of his nephews and his own accession to the crown. In turn, it has been a palace, a prison, a Presbyterian chapel, a warehouse, a concert hall, and, last of all, a restaurant. It is one of the few existing relics of the domestic Gothic architecture of the fifteenth century. Externally, its lower storey consists of an arcade of semicircular arches, supported on square piers, and the first floor is embellished with an order of Ionic pilasters. Adjoining the hall, and standing on the site of the Crosby Hall Chambers, is—

The new home of the **Bank of Scotland**, a corporation only a year younger than the Bank of England. The edifice, which was opened in April, 1896, is of Portland stone and Italian architecture. The entrance arches are of Norwegian porphyry, and they support the arms of London and of Edinburgh and those of England and Scotland. In the centre of the edifice is a grand representation of the arms of the bank. They were all modelled by *Mr. E. Roscoe Mullins*; and the building itself was designed by *Mr. W. W. Gwyther, F.R.I.B.A.* An ancient stone fireplace and a carved wooden overmantel, dated 1633, and part of the buildings which the bank has superseded, is preserved in the committee room.

**St. Helen's Church**, in Great St. Helen's, to the north of Crosby Hall, is unrivalled amongst the City churches for the spaciousness of its interior. It is all that is left of the nunnery, founded earlier than 1180, in which year it was given to the canons of St. Paul's. If we are to believe tradition, the church occupies the site of one erected to the memory of Helena, mother of Constantine, which gave shelter to the remains of Edmund, king and martyr, when the Danes were devastating Mercia and East Anglia. The present church, which, by the way, lies north-west and south-east, is rectangular, a hundred and twenty-one feet long, fifty-two broad, and thirty-eight high; and it has a belfry, capped by turret and cupola. Its body consists of a nave, parted into two aisles by an irregular order of five pillars and six Pointed arches, and of a

south-eastern transept, containing a chantry and two small chapels, now thrown into one. It has stained-glass windows, in memory of Sir Thomas Gresham, of Alderman Copeland, lord mayor in 1835, and of Shakespeare, said to have been a parishioner. The latter is in the northern, or nun's aisle.

The church has been termed the Westminster Abbey of the City, because it contains many memorials of illustrious Londoners, the number of which was increased in 1874, when the church of St. Martin Oteswich, or Outwich, was demolished and the two parishes united. Among the monuments are those of—Francis Bancroft, who founded the almshouses at Mile End; Sir John Oteswich and his wife; Sir John Spencer (1610); Sir Thomas Gresham (1570); Sir John Crosby and Agnes, his wife (1475-6); Sir Andrew Judde, lord mayor in 1550, citizen and Skinner, founder of Tunbridge School and of the almshouses in Great St. Helen's for six freemen of the Skinners' Company; Sir William Pickering (1542); of a renowned merchant-adventurer, William, father to Captain Martin Bond, "*flos mercatorum*" (1576); and that of Sir Julius Cæsar (1636). The church was restored in 1893, largely at the expense of the City companies and their members, the Merchant Taylors being especially liberal with funds. *It is open daily, except Saturday, from half-past eleven till two o'clock.*

The **Wesleyan Centenary Hall and Mission House**, opposite the end of Threadneedle Street, is a centre of the activity of that energetic body. It was erected in 1839, and received its name from the fact that it was paid for out of a fund collected to mark the centenary of the establishment of the Wesleyan society as a separate religious organisation.

**St. Ethelburga's Church**, one of the oldest and smallest in London, is a little to the north of St. Helen's Place; it presents to the street a flat west front of cement, a squat little tower and a belfry upon which the adjoining houses look down. Half of its height is masked by the shop of a "working cutler" and "practical optician," over which the point only of its west window is seen. The church is only fifty-four feet long; but, small and lowly though the building is, it is distinguished by the "height" of its services. The altar is partly draped with fine lace, and ornamented with cross, candles, and flowers. On the wall, near the pulpit, hangs a crucifix; and the pretty iron work rood-screen is surmounted by a gilded cross. The church consists of nave and south aisles only, the arcade between them being apparently of fifteenth-century architecture. In the windows, is some good heraldic glass—the arms of the City of London, of the Saddlers' Company, of the Vintners' Company, and the Virgin crest of the Mercers. The graveyard of **St. Botolph's**,\* opposite the end of Houndsditch and on the other side of the road, has been laid out as a garden.

We return to the Bank, *viâ* THREADNEEDLE STREET, in which

\* This church is known as that of "St. Botolph-Without," the last word being added to distinguish it from the others in the City of the same dedication.

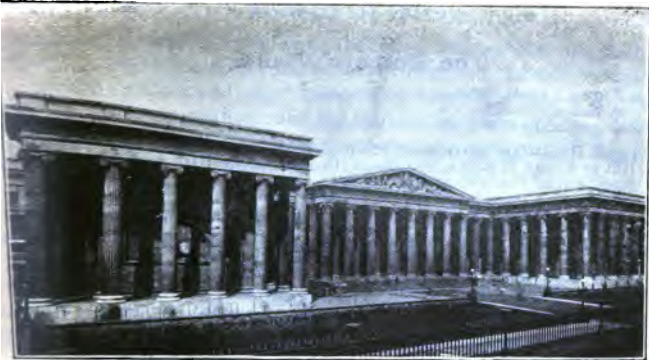
are **Southsea House**, historically interesting from its connection with the famous "Bubble," and—

### The Merchant Taylors' Hall,

the largest of those belonging to the London Companies. It was rebuilt after the Great Fire, the hall itself being completed in 1671, and the rest of the buildings subsequently added. The old hall was, until 1502, the scene of the Lord Mayor's annual feast in alternate years ; and since 1676, the Sons of the Clergy have dined in the present one after their annual festival in St. Paul's. It has two entrances in Threadneedle Street ; and it contains some fine statuary and pictures, the latter including some good portraits ; and the stained glass in the windows of the court-room displays the arms of illustrious deceased members of the guild. One of the most interesting relics preserved here, is the silver yard, by which for centuries the London cloth measures were corrected ; it escaped the Great Fire, by which almost all the plate belonging to the company was melted. *The hall may be viewed by order, to be obtained on application at the office.*

In OLD BROAD STREET, is the **City of London Club**, which dates from 1832, whose members are chiefly merchants, bankers, and others of that class.





*F. Frith & Co., Ltd.,*

*[Reigate.]*

THE BRITISH MUSEUM.

### EXCURSION XII.

#### THE BANK TO OXFORD CIRCUS.

**I**N this Excursion we hope to notice some important features of the northern portion of the great West Central division of the great City, by means of a two-penny journey, on the garden seats of an omnibus, from the Bank to Oxford Circus, which point we reached in our Fourth Excursion. We have already dealt with Cheapside and Newgate Street, so that we take up the route at the "four-cross-roads" at the end of the latter. At the corner of Giltspur Street and extending to Snow Hill, is—

#### **St. Sepulchre's Church,**

a large, recently-restored edifice, rebuilt on the site of an old structure (of the existence of which as early as 1178 there is a record), about the middle of the fifteenth century. It was almost destroyed by the Great Fire and restored by Wren; and it is noted for its fine porch and its tower, terminating in four pinnacles, with gilded vanes. There are eleven bells in the tower, one of which is tolled on the occasion of an execution at Newgate. It is said to be the largest church in the City, being a hundred and fifty feet long by, with **St. Stephen's Chapel**, eighty-one feet wide internally. It stands at the eastern extremity of one of the finest architectural works ever undertaken in connection with metropolitan improvements—



## The Holborn Viaduct.

**Cab Fares :** From Paddington Station, 2/-.  
From Victoria terminus, 1/6.  
From each of the others, 1/-.

**Nearest Railway Stations :** Farringdon Street, Holborn Viaduct and Snow Hill (S.E. and C. & D.), Post Office (Central London); Ludgate Hill, Blackfriars, and St. Paul's stations are all near.

Holborn Viaduct carries the road over Farringdon Street, which runs along what was of old the channel of the Fleet river. Previous to the construction of this fine bridge, Holborn Hill, as it was styled, was one of the (to vehicles) most dangerous parts of London, and horses suffered greatly, especially in frosty weather, from the steepness of the gradient. The viaduct is fourteen hundred feet long and eighty feet wide, and is lined with lofty piles of buildings. It is supported on rows of arches, utilised as vaults; and it is so constructed that the gas and water mains and telegraph tubes can be reached without disturbing the roadway. Farringdon Street is spanned by a beautiful skew bridge of iron, richly ornamented and supported by columns of polished granite. On the parapet, besides the City arms, are bronze lions and large figures symbolising the **Fine Arts, Science, Commerce, and Agriculture**, and in niches in the frontage of the immense stacks of buildings at the angles of the bridge are memorial **Statues of Henry Fitz-Alwyn** (the first mayor of London), **Sir William Walworth**, **Sir Thomas Gresham**, and **Sir Hugh Myddelton**. Four flights of granite steps give access to the road below. The edifice was opened to the public by Queen Victoria in November, 1866.

We have seen that at the north-eastern corner of the viaduct is **St. Sepulchre's Church**. Towards the other end, very nearly at its south-western corner, are two other places of worship.

The **City Temple**, the easterly of these, is a noted Nonconformist sanctuary. It is surmounted by a tower and its Classic front exhibits a pediment, supported by columns. An inscription on a tablet, affixed to one of the outer walls, reads thus:—

"The Church assembling here was founded, in 1640, by the Rev. T. Goodwin, D.D., preacher to the Council of State, president of Magdalen College, Oxford, a member of the Westminster Assembly of Divines, and chaplain to Oliver Cromwell. The Church first met in Anchor Lane; thence, it was removed, in 1672, to Paved Alley, Lime Street; thence, in 1755, to Miles Lane; and thence, in 1766, to Camomile Street; from thence (*sic*), in 1819, under the ministry of the Rev. John Clayton, to the Poultry Chapel, Cheapside; and thence, in 1873, under the ministry of Joseph Parker, D.D., to the south-west end of Holborn Viaduct."

*The Sunday services commence at eleven and seven; and the Thursday lecture (one of the noted religious "functions" of the City) at noon.* Adjoining it, is **St. Andrew's Church**, of old approached by steps, but now below the level of the roadway. One of Wren's

churches, it was built, in 1686, on the site of an old dilapidated edifice. The tower was commenced in 1446 and finished in 1468 ; it contains a clock and eight bells. The church consists of a nave, two aisles, and a chancel ; and the interior has been greatly praised for its magnificence and beauty. It contains a carved oak pulpit and a sculptured marble font, displaying four cherubim. Its entire length is a hundred and five feet, breadth sixty-three feet, height forty-three feet. But it is principally for its tablets and for its connection with various notabilities of former days, that St. Andrew's is famous. There is a tablet to John Emery, the famous comedian, who died in 1822. Lord Wriothlesley is buried here. Dr. Henry Sacheverell, the divine who was impeached by the House of Commons in 1710 and was suspended from preaching for three years, lies in the chancel. Henry Neele, poet and author, was buried in the churchyard, and Joseph Strutt, author of *Sports and Pastimes of the People of England*, in the church. John Webster, the dramatist, is said to have been at one time parish clerk. *The church is open on Mondays, Wednesdays, and Fridays, from half-past ten to twelve.*

At the western end of the viaduct is HOLBORN CIRCUS, connected by new lines of street with the Metropolitan Meat Market and Ludgate Circus. At this spot is a small equestrian **Statue of the Prince Consort**, erected in 1873.

ELY PLACE and HATTON GARDEN, on the northern side of the Circus, reminds us of the Bishop of Ely, who had a strawberry garden attached to the palace here (*see Shakespeare's "Richard III."*), and of Sir Christopher Hatton, Queen Elizabeth's chancellor. A grim story respecting a Lady Hatton who lived here, tells us that having sold herself to the power of evil, she was claimed one night when she was holding high festival, and her mutilated body, with the heart torn out, was afterwards found in an adjoining yard. There is, it is true, a BLEEDING HEART YARD still existing close to Hatton Garden, but it is almost certain that it derived its name from "the Bloody Heart, the cognizance of Douglas blood." The palace of the good bishop was eventually destroyed by fire, its chapel alone escaping. This is now known as **St. Etheldreda's Roman Catholic Church**. The tracery of its east and west windows, the first named filled with stained glass, its oak roof, and especially the crypt and its cloister, in which fig-trees flourish, make this quiet nook, close to the heart of the great city, worth visiting. CHARTERHOUSE STREET runs from Holborn Circus, in front of Ely Place, to Farringdon Street and Smithfield. Hatton Garden is the head-quarters of the diamond merchants of the metropolis, and also contains the London offices and warehouses of a number of the leading manufacturers of pottery.

From the south side of the Circus ST. ANDREW'S STREET communicates with Shoe Lane and so with Fleet Street, and *viâ*

St. Bride Street, with Ludgate Circus ; and THAVIES INN and BARTLETT'S BUILDINGS branch off to the south-west.

### Holborn

extends westward from the Circus to Oxford Street. Its name originated in that of a stream—either the Old Bourne, a tributary of the Fleet, or the Fleet itself (formerly known as “the bourne in the hole,” between the hill on which Newgate stands and Holborn Hill). A little further, and we have LEATHER LANE, running northwards to Clerkenwell Road, and FETTER LANE communicating with Fleet Street. A little to the west of Leather Lane formerly stood **Furnival's Inn**, where Dickens lived when he first became famous, and where he wrote several of his works. The Inn is now demolished, and the site is occupied by an extensive range of buildings belonging to the Prudential Assurance Company. **Barnard's Inn**, on the opposite side, where Dickens tells us Pip, of *Great Expectations* lodged, and **Staple Inn**, a little further west, are both connected with Gray's Inn. The chief features of the former are the redecorated old **Hall** of the members of the inn, and the new home of the famous **Mercers' School**, opened in 1894. This school has an interesting history, extending over four centuries and a half. The **Mercers' Company** covenanted with Henry VIII. that they would teach twenty-five boys free of charge, and have carried out their engagement to this day, many of the pupils leaving their mark on the history of their times. There is a footpath through Staple Inn to Southampton Buildings and Chancery Lane. The **Birkbeck Bank** is housed in a superb structure with an imposing main entrance and tower in Southampton Buildings. The premises have now been carried right through to Holborn, seven houses fronting that important thoroughfare having been demolished for the purpose. Architecturally, the bank is one of the most noteworthy recent additions to the public buildings of London, though to some tastes the style will appear florid and over-elaborated.

Adjoining the entrance to Staple Inn, are some of the **Oldest Houses** in London, in good preservation, and interesting as specimens of “the homes of our forbears” ; and near them, on either side of the way, are stone pillars, marking the civic boundary. Directly opposite is GRAY'S INN ROAD.

It leads straight to King's Cross and the railway stations ; and contains a few edifices of interest. **Trinity Church**, the graveyard of which has been laid out as a garden, is near the **Royal Free Hospital**, founded in 1828. The special feature of the hospital is that the sick poor are admitted freely without the necessity of providing themselves with letters of recommendation. George IV., William IV. and Queen Victoria have successively been its patrons.

IN REGENT SQUARE, to the west, are **St. Peter's Church** and the **English Presbyterian Church**, wherein Irving, Hamilton, Dykes, and other noted preachers have ministered.

ROSEBERY AVENUE runs from the junction of CLERKENWELL ROAD with Gray's Inn Road (the spot at which the **Holborn Town Hall** rears its handsome façade). The direction of the avenue is to the north-east; it opens out communication with that famous hostelry, the "Angel" at Islington. It was inaugurated during Lord Rosebery's chairmanship of the London County Council and named after his lordship, who performed the ceremony. In it is the **Clerkenwell Town Hall**, of English Renaissance architecture; at its northern end, it runs over the site of old **Sadler's Wells Theatre**, whose successor faces it. Gray's Inn Road takes its name from—

**Gray's Inn**, one of the inns of court, an entrance to which is through an archway, a few feet to the west. With its gardens, it occupies an extensive area, stretching back from Holborn to Theobald's Road, on the north, and its buildings form the western side of Gray's Inn Road, thus far. As a school of law, it dates back to 1357; and it is named after Lord Gray de Wilton, who long ago had a house on the spot. A large broad quadrangle, on one side of which is the *Hall* (built in 1560, and boasting a good oak roof and painted windows), is entered from Holborn, and there are gates into Theobald's Road, Gray's Inn Road, and Bedford Row. The *Archbishops' Window* contains figures of Becket, Whitgift, Juxon, Laud, and Wake. The last four were all members of the "Ancient and Honourable Society." The *Library* is modern. The extensive gardens were first planted in 1600, and in the time of the Stuarts were a fashionable promenade. During the summer they are open without let or hindrance, to the children who live in the densely-populated neighbourhood, *from six to eight in the evening*.

On the opposite side of Gray's Inn Road, in BALDWIN'S GARDENS, a narrow and uninviting thoroughfare, is—

**St. Alban's Church**, a fine modern structure of Middle Pointed architecture, from designs by Butterfield. It has a good spire; and its internal decorations, as one would expect in the leading Ritualistic church of the metropolis, are beautiful and costly. The Rood contains the figures of SS. Mary and John suspended from the chancel arch—one of the largest in Europe. At the back of the high altar is a figure of St. Alban, surrounded by beautifully executed representations in alabaster of the scenes of his martyrdom. The stained-glass windows are chiefly by Kempe. The beautiful chapel, of English Gothic design, on the south side of the church, is a memorial of the Rev. A. H. Machonochie, the first vicar, whose recumbent figure in his eucharistic vestments is to be seen in a recess on the south side. The church faces BROOK STREET, which communicates with Holborn.

CHANCERY LANE (*see p. 211*) connects Holborn with Fleet Street. About half-way down the lane, we reach the interesting old gateway (restored in 1899) of—

### Lincoln's Inn,

[Map III. : I 14.]

which occupies the site of the first monastery of the Black Friars, who afterwards migrated to the spot which still bears their name. In the reign of Edward I. the land belonged to Henry de Lacy, Earl of Lincoln, who built his town house there ; and at his death it became an inn of court and has been one ever since. Its **Gatehouse** dates from 1518, and was erected by Sir Thomas Lovell, whose arms are to be seen on its front ; and its **Chapel**, opened in 1623 and designed by *Inigo Jones*, is a specimen of the Perpendicular style, and the painted windows, of English make, are fine. The edifice has been recently restored and added to by Lord Grimthorpe. The courts where the Chancery judges formerly sat, superseded by new courts in the Palace of Justice, have been removed, and the site on which they stood is still unoccupied. **NEW SQUARE**, with an entrance into Carey street, is a large quadrangle, with a garden in the centre. **Lincoln's Inn Hall and Library** were completed in 1845, from the designs of *Philip Hardwick*, and opened by the Queen. The building is of red brick, with stone dressings. The great hall is a hundred and twenty feet long by forty wide : its roof is of carved oak, and its windows of stained glass, with armorial bearings and mottoes. Figures of eminent members of the inn are in canopied niches ; and on the walls are a painting by *Hogarth*, representing "Paul before Felix," and a fresco, "The School of Legislation," forty-five feet wide and forty high, with figures of thirty lawgivers, from Moses downwards, executed gratuitously by *G. F. Watts*. The library is eighty feet long, forty wide, and forty-four high ; it contains more than twenty-five thousand volumes, some of great value and rarity, including manuscripts bequeathed by Sir Matthew Hale. The library was established in 1497 ; it is the oldest collection of books in London. In the drawing-room are portraits of legal celebrities. On the eastern side of this elegant building are the gardens of the inn, pleasant and spacious, and the Hall and Library form one side of—

**Lincoln's Inn Fields**, the largest of the London squares. About 1618, *Inigo Jones* built some fine houses on the western side of a piece of waste ground, where executions sometimes took place—that of Lord Russell (1683) among them—and this was the commencement of the square. Its centre is laid out as a garden, now *open to the public*, and with its numerous large trees, is a very agreeable lounge on a hot summer's day.

The **Royal College of Surgeons** is located in an imposing building on the south side of Lincoln's Inn Fields. The college was erected in 1835 from the designs of *Barry* ; it contains

the celebrated **Museum of Anatomy and Pathology**, founded by John Hunter, and a collection of portraits of celebrated surgeons, *Reynolds's* oil painting of Hunter occupying the place of honour among them. *Visitors are admitted by orders, which may be had from any member of the college or of the secretary, or by the personal introduction of a member, on Mondays, Tuesdays, Wednesdays, and Thursdays, between noon and four o'clock in winter, and noon and five in summer; the museum is closed during the month of September.*

Some of the houses in the square are interesting for their reminiscences. Thus, one in the centre of its western side, marked by stone vases on the pillars, was built by Inigo Jones for the Earl of Lindsay (for though now abandoned to the "limbs of the law," Lincoln's Inn Fields was once the residence of the leaders of society); and a large mansion at its north-west angle, the side whereof overhangs the footway of GREAT QUEEN STREET and is supported by piers of brickwork, at different periods of its history known as Powis House and Newcastle House, was the residence successively of Lord Chancellor Somers and of the Duke of Newcastle, the eccentric minister of George II. The chief features of the northern side of the square are the richly ornamented façade of the *Inns of Court Hotel*, an immense building, with another frontage in Holborn, and—

**Sir John Soane's Museum** (13, Lincoln's Inn Fields), which contains the fine collection of books, manuscripts, pictures, sculpture, and Egyptian and Oriental antiquities formed by Sir John Soane, the eminent architect. Among the more prominent attractions to the general public are *Hogarth's* series of pictures, "The Rake's Progress" and "The Election," and some admirable works by other artists. *The museum is open free from 11 to 5 on Tuesdays, Wednesdays, Thursdays, and Fridays, in March, April, May, June, July and August. Cards for private days for the remainder of the year, and for students, may generally be obtained on application to the Curator at the Museum.*

Regaining HIGH HOLBORN by one of the two narrow passages known as GREAT and LITTLE TURNSTILE, we walk for a short distance along that important street. We cross to its northern side, and so gain—

DEAN STREET, which conducts us into RED LION SQUARE, the central portion of which has recently been laid out as a pleasure ground. A short road at the north-west angle of the square conducts to SOUTHAMPTON ROW, which is continued as WOBURN PLACE and leads directly to Euston. In Southampton Row are *Cranston's Waverley Hotel* and *Pitman's Metropolitan School*, chiefly devoted to the teaching of shorthand and commercial subjects. A

few steps towards the east, and we reach the junction of RED LION and LAMB'S CONDUIT STREETS (the latter deriving its title from the fact that it marks the course of the pipes by means of which, in 1577, Mr. W. Lamb carried water to the conduit he erected on Snow Hill). These two streets connect Holborn with GUILFORD PLACE, the central portion of GUILFORD STREET, which runs from Gray's Inn Road to Russell Square.

In GREAT ORMOND STREET, which extends westward from Lamb's Conduit Street, is—

The well-known **Working Men's College**, founded in 1854 by F. D. Maurice, Thomas Hughes, and others. Subscriptions are now being raised to extend the college buildings at the rear as a memorial of the late Tom Hughes, of *Tom Browne's Schooldays* fame. Ruskin, Dante G. Rossetti, Lord Bowen, Sir John Gorst, Professor Sir William Flower, Mr. C. A. Whitmore, M.P., and Mr. R. B. Haldane, Q.C., M.P., have at different periods taught in its classrooms.

A little beyond is the **Royal Children's Hospital**, occupying the site of a mansion with a history. In the reigns of Queen Anne and her successor, George I., it was the residence of the Court physician, Dr. Mead; and later on, the father of Lord Macaulay lived in it, and worked with Wilberforce and others for the abolition of slavery. Dr. Charles West originated the project of turning it to its present use, in 1850; and since then, under the fostering care of royalty, the Prince and Princess of Wales especially interesting themselves in it, the hospital has grown to large dimensions, and is doing a noble work. Adjoining it, is—

The **Homœopathic Hospital**, opened by the Duchess of Teck in 1895. Its home is a handsome building, containing a hundred beds, and providing accommodation for three hundred out-patients.

In Guilford Place, looking down Lamb's Conduit Street, is—

### The Foundling Hospital.

[Map III. : I 13-14.]

**Cab Fares:** From Victoria railway station—2/-.

From Paddington, Broad Street, Cannon Street, Fenchurch Street, Liverpool Street, London Bridge, Mansion House, or Waterloo stations—1/6.

From Euston, Charing Cross, Holborn Hill, King's Cross, Ludgate Hill, or St. Pancras stations—1/-.

**Nearest Railway Stations:** Euston, Gower Street, St. Pancras, and King's Cross.

This charity was founded in 1739, for the education and maintenance of "exposed and deserted children." Its funds were greatly aided by Hogarth (some of whose best pictures adorn the walls of its rooms) and Handel. The latter gave the organ in the

chapel, and frequently performed upon it. After his recitals, collections were made for the hospital, and we are told that £1,000 was obtained by one of them. The chapel is nicely arranged, and its altar-piece, by *West*, represents "Christ blessing Little Children." Musical services take place every Sunday at eleven and three o'clock, the collections after each being devoted to the support of the institution; and after the services visitors are permitted to inspect the hospital. The buildings occupy a pleasant site between MECKLENBURGH SQUARE and BRUNSWICK SQUARE, two of—

### The Squares of London,

to which reference has been more than once made, and with the general features of which we have now an opportunity of making acquaintance, as we wend our way westward. QUEEN'S SQUARE, one side of which Guilford Street skirts, contains the **National Hospital for the Paralysed and Epileptic**. Queen Square House, formerly a college for Presbyterian ministers, is now used as the **Jews' College**.

RUSSELL SQUARE, in which Guilford Street terminates, one of the oldest and best known of these open spaces, stands on a spot which, in 1720, was called Southampton Fields (hence the present name of Southampton Row, running from its south-east corner and communicating with Holborn).

On the Guilford Street side of the square is the new **Hotel Russell**, a colossal establishment, and one of the most ornate buildings in London.

In Tavistock Place stands the **Passmore Edwards' Settlement**, erected at a cost of about £20,000, and opened in 1897. The building is of red brick with stone dressings, and has a distinctly novel appearance. There is a large public hall to seat 450 persons, a number of classrooms, refreshment rooms, and a gymnasium. In addition to the University Extension Lectures, Sunday Popular Concerts and Lectures are given.

WOBURN SQUARE, on the east side of which is a pretty building, **Christ Church**, communicates between the north-west corner of Russell Square and GORDON SQUARE. In the latter—at its south-west angle, is the chief sanctuary of the **Catholic Apostolic Church** (sometimes known as "Irvingites," from one of the early and prominent ministers of the community, the Rev. Edward Irving, the first lover of Jane Welsh Carlyle, and afterwards a celebrated London preacher. It is of cathedral-like proportions, but, though what there is of it was built in 1850-4, it is still unfinished—and appears likely to remain so.

In Gordon Square stands **Dr. William's Library**, containing a large number of works, chiefly theological and historical, which



may be borrowed freely by ticket-holders. Apply to Librarian for particulars.

The northern end of Gordon Square, is closely adjacent to the south-western extremity of EUSTON SQUARE. In the latter, is the London terminus of the **London and North-Western Railway**; and the square itself is bisected by the **EUSTON ROAD**, wherein stand the **Midland** and **Great Northern** termini.

From Woburn Square, or Gordon Square, it is but a step into **GOWER STREET**, on the east side of which (at its northern end) is the **University College**, with its Corinthian portico and handsome dome, and its numerous lecture rooms, museum, laboratories, and (added in 1893) its electrical laboratory. Facing it, on the west side of the street, is the **University College Hospital**, the ailments of the patients attending which are attended to by the medical professors of the college. The hospital is being rebuilt, from designs by *Mr. A. Waterhouse, R.A.*, in the form of a diagonal cross. Sir J. Blundell Maple, M.P., contributed £100,000 towards the cost. The foundation stone was laid by the Prince of Wales on the 21st of June, 1898.

Russell Square communicates, in the centre of its south side, by a wide but short street, known as **BEDFORD PLACE**, with **BLOOMSBURY SQUARE**. In its garden is another of *Westmacott's* masterpieces, a bronze **Statue of Charles James Fox**, erected in 1816. The southern side of the square forms part of the line of street of which Theobald's Road is also a portion; and here is the home of the **College of Preceptors**. It is constructed of red brick, and the carved stone panels over the ground and first-floor windows contain medallion busts of Locke, Milton, Arnold, Pestalozzi, and Fröbel.

In **HART STREET**, which runs from the square to New Oxford Street, is **St. George's Church**, a large edifice, designed by *Hawksmoor*, and completed in 1731. It has a very fine portico, supported by eight beautiful Corinthian columns; and a very curious steeple, consisting of steps, guarded by lions and unicorns, and surmounted by a statue of George I. in a Roman toga. This incongruity excited the ridicule of Horace Walpole and others, and gave rise to the epigram:—

“When Harry the Eighth left the Pope in the lurch,  
He ruled over England, as head of the Church;  
But George's good subjects, the Bloomsbury people,  
Instead of the church, made him head of the steeple.”

At the north-west corner of the square, is the local habitation of the **Pharmaceutical Society**; and near by, facing **GREAT RUSSELL STREET**, which runs from the square to Tottenham Court Road—

### The British Museum.

[Map III. : 7 13.]

**Cab Fares:** From Broad Street, Fenchurch Street, Liverpool Street, London Bridge, Paddington, and Victoria railway stations—1/6.  
From all others—1/-.

**Omnibuses** run between all parts of the metropolis and the Oxford Street end of Tottenham Court Road, close by.

**Nearest Railway Stations:** British Museum (Central London), Euston, and Gower Street.

The British Museum is one of the chief attractions of London, but it is so vast that days are required to gain an idea of the wonders it contains, and it would take a life-time to become acquainted with them all.

The museum originated in 1753, with the purchase of the library and collection of Sir Hans Busk, the physician and antiquary of Chelsea. It was the result of a lifetime of earnest research. On his death-bed, he directed that it should be offered to the nation for £20,000 (about two-fifths of its actual cost); and Parliament accepted the offer. Montague House, the residence of the Earl of Halifax, was purchased, as a fitting place for the reception of the treasures which, added to by the Cottonian and Harleian and other collections of manuscripts, were opened to the public in 1759. Many libraries and collections of natural objects, coins, and antiquities, were added—especially the magnificent library, formed by George III. and presented to the nation by George IV., and the renowned Elgin marbles—and the museum rose to the rank of one of the most extensive and valuable in Europe. A new building was imperatively required, and the erection of it was entrusted to the brothers Smirke, with the result that, between the years 1823 and 1852, Montague House gradually disappeared and the present structure took its place. The new Reading Room was erected in 1857, and the White Wing, to the south-east of the main building, was begun in 1879 and has been erected chiefly by the bequest of Mr. William White. The edifice is quadrangular, of Ionic architecture, with residences for the superior officials on each side; and it has a frontage, standing back from Great Russell Street, three hundred and seventy feet in length. The site extends backwards to Montague Place, a continuation of the south side of Russell Square, and it is bounded on the east by Montague Street—the names of both reminiscences of the original edifice. Between the building and the street, are plots of refreshing greensward; and the whole is enclosed by tall railings.

*All the galleries are open to the public on Mondays, Wednesdays, Fridays, and Saturdays. On Tuesdays and Thursdays, the British and Mediæval Antiquities, the Ethnography departments, and the rooms in the White Wing are closed to all but students, the public being admitted to the rest of the museum on those days. It is open from ten o'clock until four, five, or six o'clock, according to the season; until eight o'clock from the 8th of May till the middle of July, and thenceforward to the end of August until seven o'clock. The galleries are open on week-day evenings from eight o'clock till ten, when they are lighted by electricity. On Christmas Day and Good Friday the Museum is closed.*

*The Reading Room is only available to ticket-holders, but visitors may obtain permission to go as far as the doorway and see the room, on application to the officials in the entrance-hall. It is open daily, except on the first four days of March and September. Catalogues of the various departments are on sale.*

We enter the Museum by a flight of steps, beneath a massive **Portico**, supported by sixteen columns, forty-four feet high and five in diameter at the base. The sculpture, by *Westmacott*, on the pediment represents the progress of the human race and the development of the Arts and Sciences.

The **Vestibule** is of a highly ornamental character. It contains statues of *Shakespeare*, by *Roubiliac*, presented by Garrick, and of the *Hon. Anne Damer*, the female sculptor, by *Westmacott*; a bust of the *Duke of Marlborough*, by *Rysbrack* to the left of the principal staircase; and small busts of *Mr. Townley*, the donor of the fine collection of sculpture, by *Nollekens*, and of *Sir J. Reynolds*, by *Bacon*. Its northern portion is utilised as a **Lycian Gallery**, and contains a number of interesting **Archaic** sculptures; and from it admission is gained to—

The **Reading Room**, the centre of the museum, over the inner door of which is a bust of *Sir A. Panizzi*, forms a perfect circle, and is the most superb room of its kind in the world. It was designed by *Sydney Smirke*, from a plan suggested by *Sir Anthony Panizzi*, at that time keeper of the department of printed books. It is a hundred and forty feet in diameter and a hundred and six feet high to the crown of the dome. Galleries run round the room, which is lined to the springing of the dome with cases, containing eighty thousand books. A space in the centre is reserved for the superintendent and other officials. The catalogue, consisting of more than two thousand volumes, is ranged in two large circles around; and the desks for readers radiate from the centre towards the circumference of the room.

Upwards of six hundred literary workers make use of it daily. The Reading Room is lighted at dusk by electricity. Connected with it, but opening out of the King's Library, are a **Students' Room**, for the quiet perusal of the manuscripts forming so valuable a feature of the contents of the museum; and the **Newspaper Room**, in which are deposited files of the London and a few of the leading provincial journals for the last hundred years, some books of reference, &c.

It would be impossible, within the limits imposed on us, to describe at any length the contents of this marvellous museum. We may briefly say that they are arranged in departments for—Antiquities, Ethnography, Printed Books, Maps, Manuscripts, Prints, Drawings, Photographs, and Coins and Medals. The departments of Zoology, Geology, Mineralogy, and Botany have been removed to the Natural History Museum in South Kensington (*see* p. 124).

The door on the left of the Entrance-Hall leads to the **Roman Gallery**, the three **Græco-Roman Saloons**, &c. From the Roman Gallery, the **Assyrian Transept** (containing slabs and figures discovered by Layard) leads to the **Egyptian Galleries and Saloon**, in which is an immense and most interesting collection of Egyptian statues, sarcophagi, and inscriptions, including the famous Rosetta stone, a slab of black marble, with three inscriptions, which gave the key to the decipherment of the Egyptian hieroglyphs.\* By their side are the **Nimrod Gallery** and other rooms, in which are stored the deeply interesting collection of Assyrian relics, inscriptions and brick-books, discovered by the late Mr. George Smith, and including the primitive record of the Flood, in the cuniform character. Further to the west, the **Archaic** and the **Ephesus Rooms** lead to the **Elgin Room**, the apartment in which are arranged the Elgin marbles, fragments, casts, and restorations, chiefly from the Parthenon at Athens, which were brought to this country by the Earl of Elgin, in 1841. They include specimens of sculpture which, through all their much-to-belamented mutilation, evidence the highest form of ancient genius. The visitor should particularly examine the statue of Theseus and that of Ilissus.

Returning to the Vestibule, we enter a door, to the right, beneath the clock, and gain the **Grenville Library**, which contains more than twenty thousand volumes, the gift to the nation of the gentleman, whose name it bears and whose bust is to be seen in the centre of the room. From it, we enter the **Manuscript Saloon**, a part of the museum which will amply repay a diligent search. Here we find the Great Seals of England, autographs of kings and queens, warriors, statesmen, poets, musicians, and authors, &c. Here, likewise, are rare examples of early printing and splendid binding, the missals especially being gorgeously enriched. Particular notice should be taken of Queen Elizabeth's Book of Prayers in her own handwriting, remarkable for boldness and legibility. Next, walking through a doorway, over which is an inscription, which records the fact that George IV. presented to the nation the books collected by his father, we reach the **Royal Library**. The volumes here are very valuable and, in many cases, exceedingly scarce. The stands of prints in the centre of this corridor room were bequeathed by Mr. Felix Slade. At the end of this room a flight of stairs conducts us to—

The upper storey of the museum, which may also be reached by the **Grand Staircase**, on the left side of the Vestibule, the walls of which are temporarily utilised for the exhibition of the Indian sculptures. At its head, are the **Etruscan**, the **Bronze**, and the **Vase Rooms**, six in all, occupying nearly the whole of the west side of the building. There is, in the second room, a noble array of bronzes, that cunningly-fused metallic combination, so peculiarly perfected by the ancients, being here represented in almost every conceivable form. The other rooms of this series contain specimens of rare ancient pottery of all kinds, many of them being singularly beautiful; and to the south of the grand staircase, is a fine assortment of **Terra Cotta Antiquities**. In a private room in this part of the museum, are the **Medals**, **Coins**, **Gems**, **Cameos**, and other treasures of the like character. This part of the exhibition is not open to the public, except by special application, which is obtained by ringing a bell. In it, we find the almost invaluable **Portland Vase**, which was broken by a madman in 1845, but restored with marvellous ingenuity. Here, likewise, we find a superb collection of gems and cameos. Particularly should we notice the magnificent head of Augustus and that of Messalina. Among the coins shown in this room, may be instanced a silver piece of Mithridates, Asia Minor, for which the trustees of the museum gave £130.

The **Prehistoric Saloon** is near the top of the grand staircase, and the rooms devoted to **Medieval**, **Anglo-Saxon**, and **Anglo-Roman Antiquities** occupy the rest of the south side of the main building. Then we reach the **Asiatic Room**, with the exhibition of **English Pottery**, near it; and enter the White Building, containing

\* On one side of the Egyptian Saloon, is the **Refreshment Room**.

the Glass and Ceramic Gallery, and that in which is exhibited the collection of Prints and Drawings. Adjoining the latter, is the Students' Room, to obtain admission to which, application must be made to the principal librarian.

The east galleries contain the extensive Ethnographical Collection; and in the north galleries are the American, the Assyrian, and the Egyptian Rooms.

At the west corner of MUSEUM STREET, which runs southward from the entrance gates of the Museum to NEW OXFORD STREET, is Mudie's famous Circulating Library; and almost immediately opposite the end of Hart Street is the north-eastern extremity of SHAFTESBURY AVENUE, already noticed. New Oxford Street was constructed to straighten the line from High Holborn to Oxford Street. At the point where High Holborn becomes New Oxford Street, stands the new and handsome building of the Holborn Public Library, opened in the spring of 1896. Nearly opposite it is the British Museum Station of the Central London Railway. New Oxford Street terminates at the end of Tottenham Court Road, whence another new artery, CHARING CROSS ROAD, runs southward, through Soho and St. Giles's to Charing Cross.

The unsightly block of buildings which formerly obstructed the view and impeded the thoroughfare at the junction of TOTTENHAM COURT ROAD with Oxford Street was demolished in 1900.

Tottenham Court Road is a broad and busy thoroughfare, opening up direct access with Camden Town, Hampstead Heath, and other interesting portions of the northern suburbs. Towards its northern extremity, near its junction with the EUSTON ROAD, is Whitefield's Tabernacle, standing on the site of the chapel erected by the congregation of which that eminent evangelist was the pastor. The new building was opened in November, 1899. The burial-ground around it is used as a recreation ground, under the title of Whitefield Gardens. It is of historic interest, no fewer than thirty thousand persons having been buried there. Among them were Whitefield's wife, and Bacon, the celebrated sculptor.

In OXFORD STREET, along which our course next lies, is the Oxford Music Hall, one of the most successful of its kind, occupying Nos. 14 and 16. The Pantheon, famous a hundred years ago and long afterwards as a place of amusement, and better known nearer our own time as a bazaar and free picture-gallery, is now occupied by Messrs. Gilbey, the well known wine merchants. Nearly opposite is the Princess's Theatre, opened in 1840, and famous for the nine years of Mr. Charles Kean's management. The house has been reconstructed.

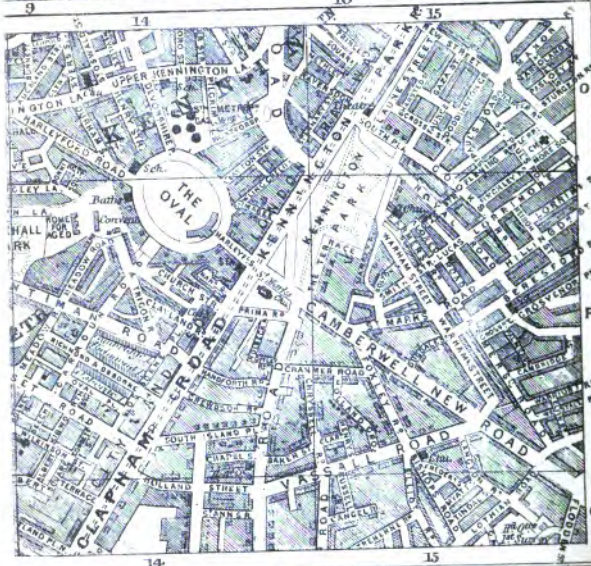


K. W. THOMAS.

THE BLUE COAT BAND.



Sections V. & VI.





R. W. Thomas,]

[41, Cheapside, E.C.

THE CONSOLS OFFICE, BANK OF ENGLAND.

### EXCURSION XIII.

## THE BANK TO THE "ELEPHANT AND CASTLE."

**O**UR Excursion to-day, though short, is an interesting one. Assembling at the Bank, we walk past the **Church of St. Mary Woolnoth** and along **KING WILLIAM STREET** to London Bridge. About midway between the Bank and the bridge, we reach the junction with it of **CANNON STREET**, leading to St. Paul's Cathedral, **GRACECHURCH STREET**, communicating with Fenchurch Street and with Cornhill, at its junction with Leadenhall Street and Bishopsgate Street, and **EASTCHEAP**, now a wide and modern thoroughfare, by which, in our next Excursion, we shall reach the Tower. The spot where these three arteries add their contributions to swell the traffic which ceaselessly runs over London Bridge forms a wide and spacious "four-cross-road." Here, once stood the Boar's Head, Eastcheap, the scene of the roysterings of Prince Henry and Falstaff, the site of which is now occupied by a granite **Statue of William IV.**, by *Nixon*, erected in 1845. Close by it, is the **Monument Station of the Underground Railway**, by which friends residing in any of the suburbs may join us



for to-day's excursion. A few stages further east, we reach **ARTHUR STREET EAST**, on our left hand. **FISH STREET HILL** and **PUDDING LANE** run across Arthur Street, on their way from Eastcheap to Lower Thames Street; and in the centre of this intersection rises one of London's most famous and conspicuous landmarks—

### The Monument.

[Map IV.: L 17.]

**Cab Fares** : From Paddington station—2/6.  
 From Victoria station—2/-.  
 From Euston, King's Cross, and St. Pancras stations—1/6.  
 From all other termini—1/-.

This prominent memorial was erected by Sir Christopher Wren to mark the spot where the Great Fire of London broke out in 1666. It is a fluted Doric column of Portland stone, two hundred and two feet high, the loftiest isolated pillar in the world. Inside it is a spiral staircase, consisting of three hundred and forty-five steps of black marble, and leading to the exterior gallery, protected by an iron cage, several suicides having been committed from it. A gilt vase, forty-two feet high, and represented as containing flames, surmounts the whole. The bas-relief on the pediment is by *Cibber*, and the dragons at the angles by *Pierce*. *The monument can be ascended on payment of threepence for each person.*

At the foot of Fish Street Hill, in its day the main access to old London Bridge, is **St. Magnus Church**. It faces Lower Thames Street, and stands on the site of an old noteworthy edifice, destroyed by the Great Fire. Wren built the present church, and gave it a unique spire—one of his excellences, we all know, lay in the versatility of his designs for spires. Miles Coverdale, the translator of the Bible, and at one time Bishop of Exeter, was a rector of the old church, a monument in the present one recording the fact.

At the north-west corner of London Bridge, the approach to which is carried over **THAMES STREET** by an arch, in reality part of the bridge, is **Fishmongers' Hall**, a palatial edifice, built in 1831, at the same time as the bridge. It is the third hall that has occupied the site, the first having fallen before the Great Fire. On the staircase of the present hall, are a statue of St. Peter, and one by *Pierce*, inscribed—

“ Brave Walworth, knight, lord mayor, slew  
 Rebellious Tyler in his alarms;  
 The king therefore did give in lieu  
 The dagger in the City arms,  
 Fourth year of Richard II., 1381.”

But the last three lines contain a misstatement, for the dagger appeared in the City arms long before the days of Walworth ; it is, in fact, not a dagger at all, but a representation of the sword of St. Paul, London's patron saint. A number of royal portraits and other paintings adorn the walls ; and in the edifice is preserved the flag presented to Admiral St. Vincent in 1797. The drawing room is beautifully furnished, and the hall is a noble chamber adorned with the shields of the past masters of the company, &c. The court waiting room contains some very interesting treasures, conspicuous amongst which is the pall, made previous to 1381, and used at Walworth's funeral. In the room, too, there are some good paintings of fish, by *Arnold von Hacken*, 1767, *Scott's* picture of old London Bridge, 1757, and many others. The hall is quite a prominent feature of the approach to—

### London Bridge.

[Map IV. : L 16.]

The present structure, which superseded the old one in 1831, was designed by *John Rennie*, and carried out by his sons. It is of granite, a little over a thousand feet long, and consists of five arches, the centre of a hundred and fifty-two feet span. The roadway, fifty-four feet wide, is altogether inadequate for the traffic, and various projects for widening it have been under discussion from time to time. In all likelihood the work will shortly be put in hand, at an estimated cost of £100,000. The lamp-posts are formed of the bronze of cannon taken in the Peninsular War. The bridge was opened by William IV. and Queen Adelaide. Standing on it, a fine perspective of the shipping in the Thames, with the wharves, Billingsgate, the Custom House, the Tower, and the Tower Bridge, London's latest pontoon, beyond, is obtained. The vast piles of warehouses on the southern bank, at our left mark the scene of the terrible Tooley Street fire of 1861, one of the most destructive known to London since the Great Fire.

The road to the left at the Surrey foot of the bridge is **TOOLEY STREET**, which we may well associate with the "three tailors" who on a memorable occasion described themselves as "We, the people of England," and on the southern side of which is the approach to the cluster of **Railway Stations** already mentioned. Tooley Street will conduct us to many of the poorer districts on the southern bank of the Thames, in one of which (Bermondsey) is the **Methodist Settlement**, the workers in which are striving to do for the destitute inhabitants of this part what the University

Settlements in Bethnal Green and Whitechapel are undertaking. At the south-western foot of the bridge, is—

### St. Saviour's Collegiate Church.

[Map IV. : M 16.]

which has been recently restored, at a cost of over £40,000. It is intended to create a diocese for the whole of London south of the Thames, from Woolwich to Putney along the river, and including Surrey, as far west as Kingston and as far south as Reigate. St. Saviour's will serve as the cathedral. The new diocese will include a population of two millions. The cathedral was formally re-opened by the then Prince of Wales on the 16th of February, 1897, the Archbishop of Canterbury and other prelates and dignitaries taking part in the proceedings. St. Saviour's is, next to Westminster Abbey, the finest mediæval building in the metropolis. The choir, transepts, and lady chapel are remains of the priory church of St. Mary Overy. At a very remote period, there was a religious house on this spot, dedicated to St. Audrey, or Etheldreda, and afterwards a college of priests. Soon after the Conquest, two Norman knights refounded it, as a home for canons of the Augustine order ; and in the thirteenth century, Giffard, bishop of Winchester, who had a palace near the spot, built a large church, which was nearly destroyed by fire, and afterwards rebuilt. There are peculiar literary associations connected with the church, for in it were buried Gower, who has been styled the "father of English poetry," and who contributed largely to the rebuilding of the church. He died in 1402, and there is a noble monument to his memory, restored by the late Duke of Sutherland, the head of the Gower family and a presumable descendant of the poet. Edmund Shakespeare (1607), brother to the great poet, Massinger, and Fletcher, the dramatist, are also buried here ; and it is an interesting memory connected with the church that, in 1424, James I. of Scotland married here the golden-haired beauty, Joan Beaufort, niece of Cardinal Beaufort. John Harvard, founder of the famous Harvard University in the States, was christened here. After the Reformation, the inhabitants of Southwark purchased the church from the king, and it was made parochial. In 1891-6, a new nave, to "form with the choir and transepts one harmonious whole," was erected under the care of Sir Arthur Blomfield. The Lady Chapel (which had been used as a bakehouse), has also been restored. The cathedral is famous for its memorial windows, such as those to Massinger, Fletcher, Shakespeare, Chaucer, and other literary celebrities. In 1898, the Duke of Connaught unveiled a memorial window to the Prince Consort. The Chaucer window was unveiled in 1900.

**Guy's Hospital** was founded in 1721 by the miserly bookseller, Thomas Guy, who had realised a fortune by successful speculations, not in every case of an immaculate character. His statue stands in the courtyard. The hospital can accommodate about seven hundred in-patients, and a large number of out-patients are relieved.

**BOROUGH HIGH STREET**—more briefly, the **BOROUGH**—extends from the foot of London Bridge to the corner of the Dover Road. In it, is the *Talbot Inn* (the *Tabard*, of Chaucer); and the **Borough Market** is on the right-hand side, near St. Saviour's Church. The market occupies the site of the old palace of the Bishops of Winchester, erected in 1107, the cellars and portions of the original building of which were brought to light during some extensions of the market in 1895. **SOUTHWARK STREET** is a wide and handsome thoroughfare, connecting Southwark with Blackfriars Bridge. The district which it traverses, known as **Bankside**, was the site, in Elizabeth's days, of the *Globe* (famous for its connection with Shakespeare) and other theatres. In **SOUTHWARK BRIDGE ROAD**, which connects Southwark Street with Southwark Bridge, is the **St. Saviour's Free Library**. It is constructed of white Suffolk bricks, with freestone dressings. On the ground-floor there is a news-room, sixty feet by twenty-five feet, and a lending-library with a capacity for twenty-five thousand books. On the first-floor is a magazine-room and a reference-library with shelves for fifteen thousand books.

**St. George's Church**, at the southern end of the Borough, is a large building, occupying the site of an ancient church dedicated to St. George of Cappadocia, pulled down in 1734. In this church, was buried Bishop Bonner, the burner of heretics, who died in the then adjoining Marshalsea, and Cocker, the arithmetician, from whom is derived the phrase "according to Cocker."

Beyond the Borough, the thoroughfare is known as **BLACKMAN STREET** and afterwards as the **BOROUGH ROAD**, wherein, besides many other useful religious and educational edifices, is the **Borough Polytechnic Institute**, opened by Lord Rosebery in the autumn of 1892. It occupies handsome premises, at one time the training college of the British and Foreign Schools Society.

The Borough Road communicates with **ST. GEORGE'S CIRCUS**. Here is the **School for the Indigent Blind**, in which afflicted boys are taught a trade and in some cases music. The building is a prominent one, with a lofty tower, lighted by Tudor windows, in its centre. Facing the circus, also, is—

The **South London Ophthalmic Hospital** founded, in 1890, by the then Prince of Wales. The hospital had existed for upwards of thirty years prior to the erection of its present home, which presents

many interesting features. It contains accommodation for forty in-patients and for an out-patient service, equal to thirty thousand new cases per annum. The asphalted roof has been utilised as a promenade, and every possible comfort is provided.

A broad road, **NEWINGTON CAUSEWAY**, leads to the junction of several roads, at the famous "**Elephant and Castle**" tavern, recently rebuilt in very pretentious style. The roadways have been set back and the aspect of this well-known quarter so altered that it is scarcely recognisable. Close at hand is the well-known—

**Metropolitan Tabernacle**, originally erected to accommodate the immense congregation attracted by the preaching of the late Mr. C. H. Spurgeon, and opened in 1861. A fire broke out about mid-day on the 21st of April, 1898, and destroyed the whole of the interior, only the bare walls and the portico being left standing. Efforts were at once made to raise funds for the erection of a new building. The present Tabernacle seats about a thousand less than its predecessor. The re-opening took place on the 19th September, 1900. The total cost of rebuilding and refurnishing was £44,500, towards which the insurance companies provided £22,000. At the rear of the Tabernacle is a useful institution known as the **Pastors' College**.\*

In **ST. GEORGE'S ROAD**, not far from the spot, is **Bethlehem Hospital**, which, in 1815, superseded the famous "Old Bedlam" in Moorfields. A new wing was added in 1838, and about four hundred patients are accommodated, the treatment being on the most approved system. The main building, designed by *Lewis*, has a façade, about nine hundred feet in length, and the dome was added by *Mr. Sidney Smirke*.

Nearly opposite Bethlehem Hospital is—

**St. George's (Roman Catholic) Cathedral**, from designs by *Pugin*. Its style is Decorated, or Middle-Pointed Gothic, and the material employed is yellow brick, with dressings of Caen stone. As yet the tower is wanting. The cathedral is two hundred and thirty-five feet long. In the chancel window, is some fine stained glass, presented by the fifteenth Earl of Shrewsbury. The high altar, reredos, pulpit, bishop's throne, and font are very ornate. Outside is the **Petre Chantry**; and adjoining are a convent, priests' house, and schools.

The **Surrey Theatre** is near the Obelisk; and the **Victoria Theatre** (now used for meetings and entertainments) is in the Waterloo

\* A Memorial of Mr. Spurgeon has taken the form of a hall at the **Stockwell Orphanage**, Clapham Road, one of the many benevolent institutions which owe their being to him; in it is a terra-cotta statue, the surroundings of which represent the various phases of his activity and benevolence.

Road. At the junction of the LAMBETH and KENNINGTON ROADS not far from Bethlehem Hospital, is—

**Christ Church**, built by the congregation of the Surrey, or Rowland Hill's, Chapel, in the Blackfriars Road, who removed thither. It has a tower and spire, two hundred and twenty feet high, is cruciform in shape, and its style is the First Pointed, freely treated. The central portion forms an octagon fifty-five feet in diameter and seventy high. There are a moulded roof with wooden ribs and a groined ceiling. The choir, five feet above the level of the floor, is reached by a flight of marble steps. One of the most recent additions is a handsome baptistery for the immersion of adults.



*Symmons & Co.,]*

*[23, Bowyer St., E.C.]*

THE NEW PAVILION AT KENNINGTON OVAL.



Symmons &amp; Co.,]

THE POOL.

[23, Rotherhithe St., E. C.



*York & Son,]*

*[Notting Hill.*

“BEEFEATERS” AT THE TOWER.

#### EXCURSION XIV.

### TO THE TOWER, THE TOWER BRIDGE, THE DOCKS, &c.

LEAVING the Bank again by KING WILLIAM STREET, we walk as far as the **Statue of William IV.**, and then turn to the left along EASTCHEAP, widened by the joint companies, when the connecting link of the Inner Circle of the Metropolitan and District Railways was constructed in 1884. We cross the foot of GRACECHURCH STREET, the name of which is a reminiscence of the herb or grass market, at one time held in the yard of St. Bene't's Church (recently removed to the Mile End Road); it was, on that account, known as the Grass Church; and the street in which it stood was named after it. The title, Grace Church Street, was, as years ran on, corrupted to Gracious Street, and then to Gracechurch Street. The **Monument Station** of the Inner Circle line is at the foot of this street.

BOTOLPH LANE and ST. MARY-AT-HILL are two of the short streets connecting it with LOWER THAMES STREET. At the



corner, formed by the juncture of the latter with St. Mary-at-Hill, is—

The **Coal Exchange**, built, in the Italian style, in 1849, from the plans of *Bunning*; its tower is over a hundred feet high. Its circular hall is decorated by representations of fossil ferns, palms, &c., found in the coal measures; its floor is so arranged as to represent a mariner's compass; the sword in the City arms was made of the wood of a mulberry-tree, said to have been planted by Peter the Great; and the remains of a Roman bath, discovered



*Symons & Co.*

[23, *Beccarie St., E.C.*

#### BILLINGSGATE.

when the foundations were dug, may be inspected on application to the attendants.

On the opposite side of Lower Thames Street, the Custom House and Billingsgate Fish Market adjoin one another.

### The Custom House

was opened in 1817, the previous building having been destroyed by fire. The Thames front, four hundred and eighty-eight feet long, was designed by Sir Robert Smirke; and between the building and the river is a broad esplanade. The **Long Room**, wherein business is chiefly transacted, is a hundred and ninety feet long and sixty-six wide.

**Billingsgate Fish Market** marks the spot where fish have been landed since the days of the Saxons. The first market was erected in 1699; and the then existing structure was extended and improved in 1849. In 1852, *Bunning* built a new one; and in 1877, the present structure was completed. The building, Italian in style, has on the river side an arcade of twelve bays. Adjoining it, are rooms in which fish dinners, including every kind in season, may be had at low charges. Billingsgate language is a choice variety of English, and includes many words not usually found in dictionaries.

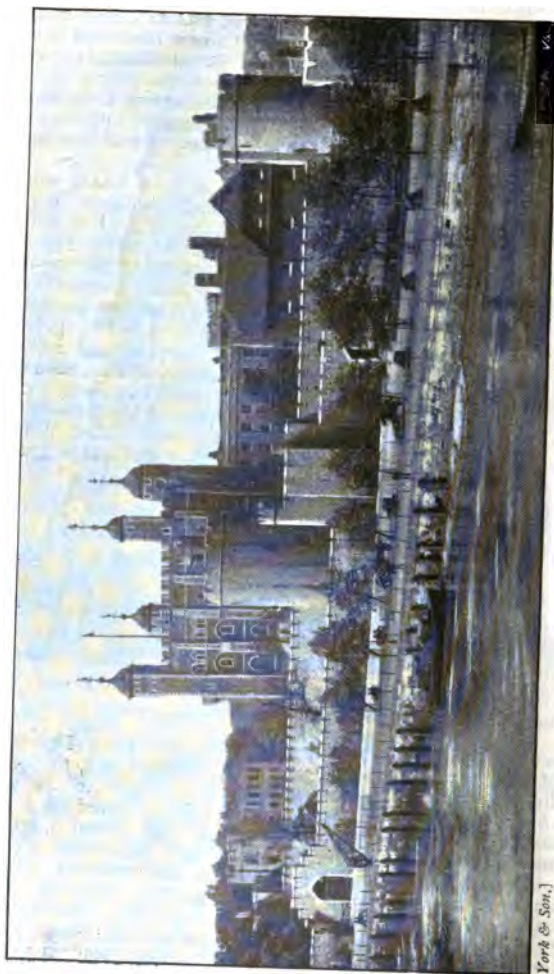
The **Church of St. Dunstan-in-the-East**, in IDOL LANE, was re-erected in 1810, on the site of a temple, built by Wren, in place of one destroyed by the Great Fire. The latter had existed, Stowe tells us, for five hundred years before his day. The spire of the present church is supported on four arched ribs, springing from the angles of the tower, in much the same manner as are those of the Newcastle, Edinburgh, and Old Aberdeen cathedrals.

**St. Mary-at-Hill Church** is in the street to which it gives its name. It is famous for its midday lantern lectures and concerts. In the *Rectory*, is the **Church Army City Samaritan Office, Free Club, and Labour Registry**, where destitute but deserving clerks, warehousemen, and others receive a helping hand. From its west foot, opposite the *Coal Exchange*, ARTHUR STREET runs to King William Street. Botolph Lane contains the **Church of St. George and St. Botolph**.

The name of the artery along which we are walking is in due time changed from Eastcheap to GREAT TOWER STREET; but its character does not alter. Its only noteworthy building is the **Church of Allhallows, Barking**, which received the last portion of its name to distinguish it from the other Allhallows Churches in the City, because it was built by the nuns of Barking Abbey. It is interesting from the fact that Archbishop Laud and many other celebrities beheaded on Tower Hill were buried there. Laud's body was subsequently removed to St. John's College, Oxford.

Two of the streets which run northward from Fenchurch Street are of world-wide fame. In MINCING LANE, the centre of the tea trade (the name whereof is traceable to the word *minchuns*, the Saxon for "nuns," and was bestowed on it as a memorial of its connection with the nuns of St. Helen's), are the **Commercial Rooms**, wherein colonial and foreign produce of every kind is sold by auction. Here, too, is the **Clothworkers' Hall**, in which, *inter alia*, is preserved the loving cup, presented to the company by "Diary" Pepys, its master in 1677. MARK LANE (from it, there is an entrance to the Commercial Rooms) is the centre of the corn trade; the dealers in grain meet on market days in the **New and Old Corn Exchanges**, which, on such occasions, present a very animated appearance, though ordinarily they are deserted and quiet enough.

Great Tower Street conducts us to—



York & Son,]

THE TOWER OF LONDON.

[Notting Hill.

## Tower Hill.

[Map IV. : L 17-18.]

**Railway Station :** Mark Lane (facing the Tower).

**Cab Fares :** From Paddington station—2/6.

From Euston and Victoria stations—2/-.

From Charing Cross and Waterloo stations—1/6.

From all other railway stations—1/-.

Tower Hill is as historically interesting a spot as any in the City. A garden, railed in and bright with foliage and flowers, occupies the site on which the headsman's block stood, more or less continually, for centuries ; and the neighbourhood itself is redolent of historical reminiscences. The **Tower Subway**, the entrance to which is not far from the railway station, is a narrow passage beneath the bed of the Thames, reached by a staircase of ninety steps, and connecting the north and south sides of the river, but available only for foot passengers. The iron tube forming the passage is not more than seven feet in diameter. *Toll, one halfpenny each passenger*

## The Tower of London

is the most famous fortress in the country. It occupies an irregular pentagon-shaped area of about twelve acres on the bank of the Thames.

**ADMISSION.**—*The Tower is open free on Mondays and Saturdays, from ten to six o'clock. On other days it is closed at four ; and sixpence is charged for admission to the White Tower, with a second sixpence to the regalia.*

By whom it was built and when, we are but imperfectly informed. Old tradition speaks of Julius Cæsar as having first erected the Tower of London, and from many ascertained circumstances, to say nothing of probabilities, we may assume that the Romans, always quick to strengthen their outlying defences, had an important fortress here. It is, however, more than doubtful whether the great central square keep, the White Tower (from which the fortress takes its name), was built before the days of William I., by whom this fine example of old masonry was projected, Gundulph, bishop of Rochester, being the architect employed by the Norman conqueror, Gundulph, no doubt, had to deal with an old Roman castle which had gone to comparative decay, the foundation being of that wonderfully solid character of which we always find evidence in Roman work. That he built upon these foundations seems beyond question, for deep-lying walls of great breadth and strength, their tenacity of cement being something marvellous, have at various times been discovered in the immediate vicinity of the White Tower. Perhaps, the best collateral evidence that he was the architect of the White Tower, is this—that here we have the same characteristics as in the keep of Rochester Castle, built by him.

For a period of five hundred years, the Tower of London was, from time to time, the occasional residence of our kings and queens, and chief palace of the sovereign. For these purposes, it was not used until the reign of Stephen, who came here at a dangerous crisis of his affairs, in order to have the advantage of its strength as a fortress. King John frequently resided here ; as also his son, Henry III., who spent many of his youthful days of kingship in the tower. Edward I. made it his abode upon various occasions ; but his son, Edward II., only came here when flying from his revolted barons. Edward III., in his minority, was kept here by his mother, in comparative ignorance of public matters ; but quickly enough after the young king became aware of his real power and responsibilities did he shake off the yoke of that parent who had, with Mortimer, her favourite, compassed the death of his father. Richard II. proceeded to his coronation from the Tower ; and it was in it that he ended his sovereignty, giving up his crown to his cousin Henry, who also

went from the Tower to be crowned at Westminster. Henry VI. spent many years of his unhappy life in this royal fortress, more often as a prisoner than as a king. Here he was murdered, the Duke of Gloucester, afterwards Richard III., being the immediate author, or at least the contriver, of the deed. Edward IV., who succeeded Henry, made the fortress his chief residence, keeping up magnificent court ceremonials in the great upper room of the White Tower. And now it is that we arrive at probably the most touching of all the Tower memories—the murder of the infant king Edward and his younger brother, Richard Duke of York, by means of which crime their uncle Richard ascended the throne. Their bones were discovered in 1674, and, by order of Charles II., were interred, as became the dignity of the murdered children, in Henry VII.'s Chapel, Westminster Abbey. The spot where they were found is marked by the trunk of an old mulberry-tree, standing against a wall, which is continued, by a passage, from the chapel of the White Tower. Henry VII. received his queen, Elizabeth, at the Tower, and here she died. Henry VIII. made little use of this building as a royal residence; but his son, the youthful Edward VI., often lived here during his brief term of sovereignty. Mary held a grand court here before her coronation; her sister, Elizabeth, who had been imprisoned in it, naturally had little relish for it as a residence. James I. came to the fortress to be crowned; but it was gradually abandoned as a palace, and, with the exception of a grand progress by water thither, when Charles II., after holding a chapter of the Order of the Bath, went to his coronation, the Tower is no longer to be spoken of as a special home of royalty. The 22nd of April, 1661, the day on which Charles was crowned, was the last occasion of court ceremonial in its history.

Entrance is obtained by the **Lion Gate**, the name whereof is a reminiscence of the royal menagerie, removed in 1834. Here parties are made up, and are conducted over the edifice by Beef-eaters (or more properly, the Bufetiers), whose handsome dress has not been changed since the institution of the corps by Henry VIII.

We first pass under two Gothic gateways, known as the **Middle and Byward Towers**, and over the moat, now planted as a garden but still capable of being filled with water. We are now in what is called the **Outer Bail**, the wall of the **Inner Bail** fronting us. In the south-west corner, is to be observed the **Bell Tower** on the right, in the ramparts, **St. Thomas's Tower**, with **Traitor's Gate**, restored in 1866, leads to the river. Traitor's Gate was the celebrated gloomy water passage by which State prisoners were conveyed to their apartments. Opposite is the **Bloody Tower**, so named in remembrance of the murder of the infant princes by order of their uncle Gloucester. We next enter the **Inner Bail**. In the left corner of the square, is the **Bell Tower**, now the Governor's house. Here is the **Council Chamber**, where Guy Fawkes was put to the torture in the presence of King James and his lords. Before his day, Queen Elizabeth, when Princess, was here confined for some time. *This part is not shown to the public.*

Proceeding to the right, we now approach the most ancient part of the fortress, the massive **White Tower**, or **Keep**, which stands isolated, a grand specimen of castellated architecture. It was refaced by Sir Christopher Wren, who modernised the windows, but to all intents and purposes it is the identical structure erected by Gundulph. Descending a winding stair at the corner, we arrive at the **Chapel of St. John**, one of the most beautiful and best preserved specimens of the Early Norman style in England. The effect of the massive arches bearing up a second tier is singularly fine. It was at the foot of the winding stair leading to this chapel that the bones of the unhappy "infant princes" were found in the seventeenth century. The banquetting hall and the council chamber adjoining the chapel are now filled with rifles, beautifully kept and arranged. To the west of the White Tower a **Guard Room** has recently been erected, in a style quite out of keeping with the historic buildings around it. This incongruous structure has excited much unfavourable comment but the War Office is sublimely indifferent to public criticism.

The **Horse Armoury**, which is entered from the south side of the White Tower, is a fine and exceedingly interesting collection of mail defence, illustrating various epochs of English history. The gallery containing it was built in 1826. It is a hundred and fifty feet long and thirty-three wide. There are twenty-two mounted figures, ranging, as to their respective eras, from the latter part of the thirteenth to the latter part of the seventeenth century. On the walls of the gallery, in direct connection with the special ages of the armour, are the names of our English sovereigns from Henry II. to James II. To the antiquarian, the compartment adjoining this is more than ordinarily attractive, because it contains some broken mail and rude weapons, found on the field after the Battle of Hastings. We next, by a short stairway, enter an ante-chamber, where is stored a fine collection of eastern arms, and then reach—

**Queen Elizabeth's Armoury**, filled, for the most part, with arms and armour of her time, but recalling other interesting recollections. Here we can enter the cell

f Sir Walter Raleigh, who, having been condemned to death on a frivolous charge, was kept a prisoner, the sentence always hanging over him. He was eventually pleased to head an expedition to America; but it was unsuccessful, and James I. ordered Raleigh's execution on the old judgment which had slept for fourteen years. The visitor should not forget to notice some rude inscriptions carved by other prisoners, who had tenanted the cell in the days of Queen Mary. In Queen Elizabeth's Armoury, we shall likewise find specimens of the instruments used to extract evidence from prisoners by torture. Here, also, is the axe by which the Earl of Essex was beheaded, and the block on which Lord Lovat—one of the Scottish nobles who rose in favour of the Pretender—was executed.

Leaving the White Tower, we now go westward and at the extreme verge of the Inner Bail arrive at the **Beauchamp Tower**. It was restored in 1853, and is in reality, though not one of the chief show-places of the Tower of London, one of the most interesting of its memorials. Here Henry VIII.'s second queen, Anne Boleyn, was confined, when arrested on that charge which soon ended in her death on the



F. Frith &amp; Co., Ltd.,

[Reigate.]

THE WHITE TOWER.

caffold on Tower Green. Here also Lady Jane Grey was imprisoned by Mary. The walls of the Beauchamp Tower are covered with the names of those who at various times were incarcerated here. The stones on which are the inscriptions were taken out during the process of restoration, and were then very cleverly, after careful manipulation, let into the new ones.

In the **Bloody Tower**, at the entrance of the Inner Bail, are kept the **Crown Jewels**. They are enclosed in an iron cage, windowed by broad panes of thick glass, through which the treasures within can be freely observed. Here is *St. Edward's Crown*, used at the coronation of all our Sovereigns since the time of Charles II., for whom it was made. We next notice *Queen Victoria's Crown*. It is a very elegant cap of velvet, richly adorned with diamonds and other precious stones—among them, a ruby, said to have belonged to the Black Prince, and a very magnificent sapphire. Near it, is the *Royal Sceptre*, a gold rod and cross, enriched at the pommel with precious stones. There is a fine diamond in the centre of the cross. Among the other emblems of sovereignty, are, specially, the *Sceptre with the*

*Dove*, a very beautiful detail of royal insignia ; the *Orb*, held in the left hand of the sovereign at his or her coronation ; the *Swords of Mercy and of Justice* ; the *Coronation Bracelets* ; the *Royal Spurs*, used in the order of coronation, whether the incoming sovereign be king or queen ; the golden measure, called the *Ampulla*, shaped like an eagle, for holding the sacred oil, used in anointing the monarch ; the famous diamond, known as the *Koh-i-noor*, or "mountain of light," and so forth. The estimated money value of the contents of the iron cage is about three millions of money, but the associations of the various jewels make them still more precious.

On the north of the White Tower, the modern **Wellington Barracks** are erected on the site of the Grand Storehouse, destroyed by fire on October 30, 1841 ; their first stone was laid by the Iron Duke in 1845.

To the north of the Wellington Barracks, lies the **Bowyer Tower**, where the famous Duke of Clarence, so says tradition, was drowned in a butt of Malmsey. Skirting the west end of the barracks, we now approach the **Church of St. Peter ad Vincula**, the church of the Tower liberty. It has been much altered from its original design, but is very interesting on account of the associations connected with its interior. Anne Boleyn lies here ; so also do Katherine Howard, Lady Jane Grey, and her husband, Lord Guildford Dudley, and many others.

The circuit—outside the wall—of the Tower of London is nearly two-thirds of a mile. The **Gardens are open to the public**, for whose convenience seats are provided.

On the northern side of Tower Hill, near **POSTERN ROW**, is **Trinity House**, erected by *Wyatt* in 1793, an unpretending edifice, ornamented with the arms of the Trinity Corporation, medallions of George III. and Queen Charlotte, &c. The duties of the corporation, in reference to the protection of navigation, the superintendence of buoys and lighthouses, and the supervision of pilots, are well known. The edifice contains many pictures, busts of celebrated persons, and a museum of naval relics and other curiosities.

The **Royal Mint**, where the gold and silver money current in this country is coined, adjoins Trinity House. The present building was erected in 1811 from designs by *Johnson* and *Sir R. Smirke*. The machinery employed in the work of coinage is of a very interesting character. *Application for admission should be addressed to the Deputy Master, with number of the party and their names and addresses, and the day on which it is wished to make the visit.*

### The Tower Bridge,

connecting the opposite banks of the Thames below the Tower, is approached by a wide street along the eastern wall of that fortress. The foundation stone of the bridge was laid by the then Prince of Wales, as the representative of Queen Victoria, in June, 1886 ; and it was formally opened on June 30, 1894. Its cost and that of the approaches was £1,184,000, the whole of which sum was provided out of the (London) Bridge House Estate. The new bridge is of unusual construction, in order to avoid interference with shipping. Two huge towers, two hundred feet apart, rise to a height of a hundred and fifty feet above high water mark, from the opposite sides of the Thames. Their foundations are laid deep down in the

bed of the river ; they are faced with Portland stone and granite ; and they terminate in ornamental pinnacles, the points of which are

two hundred and forty-six feet high. They each communicate with the shore by what has been described as "a small suspension bridge, twenty-seven feet above high water mark."

These towers are connected by two bridges.

The main one, on the same level as the two suspending bridges communicating with the shore, consists of two "bascules" (to

adopt the technical term invented for it), worked by hydraulic power ;

and over it both vehicles and foot passengers travel. It is, in plain

English, two leaves, which are raised, somewhat after the fashion

of an old-world draw-bridge, when the central waterway is open.

Where the leaves differ from a drawbridge is that they do not terminate

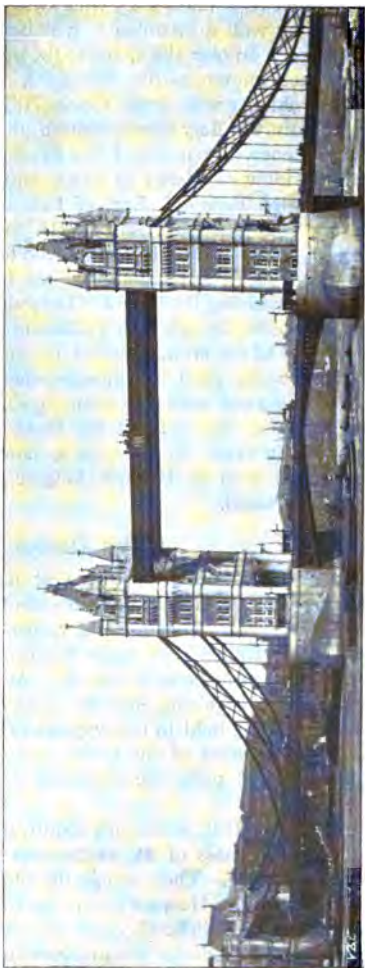
at the base of the towers in a hinge, but are continued beyond

for forty-six feet, in a mass of iron which acts as a counterbalance

to their weight. The upper bridge, built on the cantilever principle and

half as high as the Dome of St. Paul's, is a covered way for the use of foot-passengers

when the bascules are opened to permit



[Notting Hill.

THE TOWER BRIDGE.

York & Son,]



ships to pass. It is gained by huge passenger lifts (large enough to carry twenty or thirty persons at a time), and by spiral staircases, lighted by stained-glass windows. Lifts and staircases alike communicate with a chamber in which the streams of passengers meet and pass on over the spans to the other side.

The street, known as the **MINORIES**, runs northward, along the line of the old city wall, from Tower Hill to Aldgate. Its most interesting feature is **Holy Trinity Church**, all that remains of a **Minority nunnery** (hence, the name of the street), built in 1293 by Queen Blanche, widow of Henry le Gros, king of Navarre, who afterwards married Edmund, Earl of Lancaster. At the Dissolution the abbey was given by Henry VIII. to the Bishop of Bath and Wells (Dr. John Clerk). It was he who took to the Pope of Rome a copy of King Henry's book against Luther, which led to that sovereign's receiving the title of "Defender of the Faith," still used by our monarchs, though with a different meaning. Isaac Newton, when Master of the Mint, attended Divine worship in this church. It contains some good monuments—one of the Elizabethan era and others adorned with Jacobean carving; and in it is preserved, in a glass case, the head of the Duke of Suffolk, beheaded on Tower Hill in 1450. The church is now used as a mission-room in connection with St. Botolph, Aldgate, the two parishes having been amalgamated.

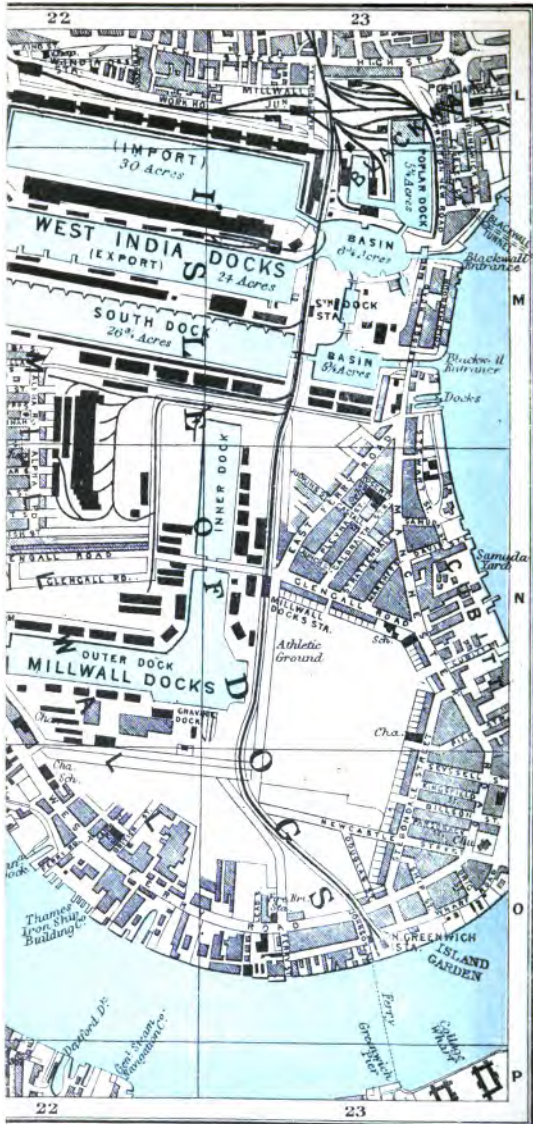
### The Docks

do not arrest attention in the vast metropolis as they would elsewhere, but they are rivalled in extent and importance only by those of Liverpool. The miles of quays, the colossal warehouses, the vast basins filled with noble vessels, must, to use a common phrase, "be seen to be appreciated." At the present time a Royal Commission is inquiring into the affairs of the Port of London generally, it being held in many quarters that the administration is by no means abreast of the times, and that the greater facilities afforded by rival ports are diverting shipping from the London docks.

Facing Tower Hill, as we turn southwards to inspect the Tower Bridge, are the gates of **St. Katharine's Docks** [*Map IV. : L 18*], planned by *Telford*. They occupy the site of and took their name from St. Katharine's Hospital (*see* p. 140), removed to Regent's Park when they were constructed; and they occupy an area of twenty-three acres. These docks, the most westerly of those on the banks of the Thames, were commenced in 1825 and opened three years later. They cost two million pounds. They are surrounded by unusually high walls, and their water area is eleven acres. This



Section VII.



consists of a six-sided basin, entered direct from the river by lock-gates ; from it, two channels lead to the eastern and western docks. The quays are nearly a mile long ; and the five-storeyed warehouses are so constructed that goods can be landed or vessels loaded with exceptional celerity.

Walking along EAST SMITHFIELD, the shops whereof seem largely to belong to dealers in second-hand articles connecting with the seafaring profession, and crossing NIGHTINGALE LANE, we enter—

The **London Docks** [*Map IV. : L 18-19*]. They were designed by *John Rennie*, the architect of London and Waterloo Bridges ; and they cover an area of ninety acres. These docks consist of three portions, *Western, Eastern, and Shadwell New Basins* ; they are all three connected by a channel, which, at the eastern end, is known as the *Shadwell Basin*, and opens into the Thames by means of large lock-gates. The *Shadwell New Basin* has, in addition, a channel of its own, a little to the north of the main one ; and the *West Basin*, the largest of them, possesses two independent outlets—the one through the *Hermitage Basin*, whence sail many of the larger coasting steamers, which connect London with the other ports in the kingdom, the other by the *Wapping Basin*, a complete little dock in itself. This series of docks covers a hundred and twenty acres, about a third whereof are under water. The basins are surrounded by quays and immense warehouses ; their floor area is 4,847,000 feet, and when all allowances have been made for gangways and walking space, they can store a hundred and seventy thousand tons of merchandise of almost every conceivable description. The tobacco warehouse alone occupies seventy-five acres, and the wine vaults are quite as large. In one of the latter, is a vat, containing more than twenty-three thousand gallons ; and here it is that the casks are kept, for which “tasting orders” are granted by their owners. *The public are at liberty to walk about the open part of the docks ; but in order to inspect the warehouses, &c., an order must be obtained from the secretary, at the London Dock House, Bank Buildings.*

The greater portion of the London Docks is situated in **Wapping**, the nautical district in the East End of London, which derived its name from the word, *wapp*, Anglo-Saxon for “a ship’s rope,” and which is connected with the other side of the water by Brunel’s famous **Thames Tunnel**—in its time, one of the things all our “country cousins” visited. Now it is used daily by the thousands of passengers travelling by the *East London Railway*, whose lines run through it.

Leaving the London Docks, we have a walk of three or four miles before us, in order to reach the West and East India Docks,

whither we are next bound. To "save our legs," therefore, we betake ourselves to the *Shadwell Station* of the *Blackwall Railway*; and utilise the services of the "iron steed." We ride past the *Stepney* and *Limehouse* stations (our train stops at both), between which we see, on the right (south) side of the line, the **Basin of the Regent's Canal**. It is the end of the wonderful series of canals which traverse the Midlands and unite the Thames and the Mersey, and which played so prominent a part in the carriage of merchandise prior to the era of railways. They are still an important factor in the commerce of the country. Alighting at the *West India Docks Station*, we are close to the entrance to—

The **West India Docks** and the **Millwall Docks** [*Map VIII. : L-M-N 22-23*]. These occupy the whole of the **Isle of Dogs**, the name of which has no reference to "man's faithful friend," but is said to be a corruption of "docks." How that can be, seeing the island was so called long before the docks were "born or thought about," is more than we can say. The first stone of the West India Docks, which cover nearly three hundred acres, was laid in 1800 by Pitt; the Millwall Docks are a hundred acres in extent. The West India Docks, the inner gate of which is surmounted by an immense model of a three-masted vessel, of the pattern in vogue before steam was discovered, cover nearly three hundred acres. Its three large basins—the *Import*, *Export*, and the *South Docks*—extending across the island, and with three channels and smaller docks—the *Poplar Dock* and the *West* and *South West Basins*—connect the Limehouse and Blackwall reaches of the Thames. The Millwall Docks, a hundred acres in extent and a little to the south of the others, have their mouth at **Millwall**, an important district on the eastern side of the island, and consist of an *Outer* and an *Inner Dock*, the two covering two sides of a quadrangle.

The **East India Docks** [*Map VIII. : L 23, 24*] covering thirty-two acres, the **Victoria Docks** [*Map VIII. : L-M 25-26-27*] and the **Albert Dock** (the last two nearly three miles long, lighted by electricity, and fitted with every modern invention) are to the east of the Isle of Dogs. The former, which are served by the terminus of the Blackwall Railway, are on the western bank of **Bow Creek**, and occupy the peninsula formed by the Thames and the lower portion of the river Lea. They consist of two, the *Export* and the *Import Docks*, the former having an area of nineteen and the latter one of ten acres, and their basin, through which the vessels frequenting them pass on their way to and from the river, is three acres in extent.

And here we may notice, though we shall not visit them to-day, that the **Tilbury Docks**, twenty miles or so further down the river, opened in the early part of 1886, cover an area of something like three square miles and were completed in less than four years. There is a tidal basin of nineteen acres, with its quays, sheds, passenger and goods offices, and custom house ; a dock, eighty feet wide by seven hundred long ; four large dry docks ; a main dock, eighteen hundred feet long and six hundred wide, with three branch docks, each sixteen hundred feet in length, one three hundred feet and the other two hundred and fifty wide ; besides every imaginable mechanical contrivance for the loading and unloading of vessels, and the transmission of passengers and goods to London. It is scarcely necessary to say that these docks are reached by railway, the Great Eastern and the London, Tilbury, and Southend lines, having stations adjoining them and their rails running over all the quays.

### Poplar,

the district to the north of the West India Docks, is chiefly inhabited by those "that go down to the sea in ships—that do business in the mighty waters ;" and in this district are many institutions for their benefit. One of the most recent of these is the **Institute for Seamen**, which provides Jack with refreshment, recreation, and classes in various subjects, when ashore. It belongs to the Missions to Seamen, and is situated in EAST INDIA DOCKS ROAD. It was opened by the King and Queen, then Prince and Princess of Wales, in June, 1894 ; and on the same day they inaugurated a new wing of the **Poplar Hospital for Accidents**, standing in the same thoroughfare.

**Blackwall**, the district lying on the north-western side of the Isle of Dogs, is noteworthy as the site of—

### The Blackwall Tunnel,

which deserves to rank with the Tower Bridge as one of the most remarkable engineering feats of the century. It is the largest sub-aqueous tunnel in the world, and took upwards of five years to construct. The work was commenced on the 1st March, 1892, and the tunnel was declared "open to the public for ever" by the then Prince of Wales, in the name of Queen Victoria, on the 22nd May, 1897. Two artistic bronze panels have been placed in the tunnel to commemorate the opening ceremony. The tunnel is six miles from London Bridge, three from Woolwich and one and a half from Greenwich. Previously, the only means of communication east of the Tower Bridge between the north and south sides of the Thames was by means of the Woolwich Ferry. Apart from the immense value of the tunnel from a business point of view, it

affords the teeming population of the East End easy access to Greenwich Park, Blackheath, and other open spaces south of the river.

The tunnel is twenty-seven feet in external, and twenty-three feet in internal diameter, and the roadway is sufficiently wide for two vehicles to pass. The footpaths on each side are three feet wide in the tunnel, and five feet three inches in the open approaches. The tunnel is six thousand two hundred feet in length, but only about one-fifth (one thousand two hundred and twenty feet) is actually under the bed of the river. The electric light is used throughout, and the tunnel is lined with white glazed tiles. Ventilation is afforded by means of four shafts, and with such success that there is less closeness in the atmosphere than is frequently experienced in the subway of an ordinary railway station. At the commencement of the slopes to the tunnel on both sides stand handsome entrance arches, with residences above for some of the chief officials. In addition to serving an ornamental purpose, the entrance arches provide a gauge by which to measure the height of loads entering the tunnel, before they descend the slopes. The total cost, including the property which had to be purchased for the approaches, was one million four hundred thousand pounds. The work was planned and carried out under the direction of Sir Alexander R. Binnie, the chief engineer of the London County Council, the contractors being Messrs. S. Pearson and Son.

Another tunnel, of similar type, but for foot passengers only, is about to be constructed by the London County Council lower down the river to connect Greenwich and the Isle of Dogs. It is also proposed to construct a tunnel to connect Shadwell with Rotherhithe, at a cost of over two million pounds. This will be even larger than the Blackwall Tunnel.

A terrible accident, by which thirty-four people lost their lives, occurred on the 21st June, 1898, at the Thames Bank Works, Blackwall, at the launching of *H.M.S. Albion*.

A ride through the tunnel would conduct us to **Greenwich** and **Deptford**—which places we shall notice in a future excursion. To-day, we will content ourselves with visiting the **Surrey** and the **Commercial Docks** [*Map VII. : M-N 20-21*], and so completing our necessarily brief description of the docks of London. These two systems occupy the northern portion of the peninsula, bounded by the Pool, on the west, and the Limehouse Reach, on the east, the area over which they are spread being terminated by the Deptford Lower Road, on the south. Their entrance is opposite the **Thames Tunnel Pier**; and together they measure between three and four hundred acres.



ENTRANCE TO THE WEST INDIA DOCKS.

(See p. 302.)

## EXCURSION XV.

### THE BANK TO WHITECHAPEL, &c.

**S**TARTING once more from the Bank, but this time in an eastward direction, our course lies along CORNHILL, the busy street on the south side of the Exchange, in which, besides attractive shop windows, two churches, both on its south side, claim our attention.

**St. Michael's Church** [*Map IV. : L 16*] occupies a site whereon a church has stood from time immemorial. A record of its being given to the Abbey of Evesham, in 1055, is extant ; and even at that far-distant period it was not spoken of as a new edifice. The then existing structure was one of the victims of the Great Fire. It was rebuilt by *Wren* ; and its chief features are a noble Gothic tower, a hundred and thirty feet high, a carved portal (modern), and a grand altar-piece of marble and granite. The wood carvings on the pulpit and seats are admirable specimens of *Grinling Gibbons'* skill. Complete restoration, under the superintendence of *Sir Gilbert Scott*, was effected a few years since. *Church open from ten till four.*

**St. Peter's Church**, a little further east, was also rebuilt by *Wren*. It stands on the site of one founded, it is believed, in the second century.

Cornhill, important though it be, is but a short street, for, after we cross the junction of Bishopsgate and Gracechurch Streets, a few doors east of St. Peter's Church, we find that the thorough-



fare has changed its name to LEADENHALL STREET. It shares that title with—

### Leadenhall Market.

[Map IV. : L 17.]

Here we can purchase meat, poultry, vegetables, and live stock. Among the latter, are rabbits, fowls, dogs, goats, and vigorous cats—greatly in request for long voyages in rat-haunted ships and for warehouses, where “rats and mice and such small deer” abound. Rather singularly, under the circumstances, the ground on which the market stands was presented to the City by Dick Whittington.

### St. Andrew Undershaft,

on the other side of the way, derived its name, Stow tells us, from a long shaft, or Maypole, higher than the church steeple, which used, early in the morning of May Day, the great spring festival of “merrie England,” to be set up, opposite its south door, and hung with flowers. This setting up of the Maypole was ultimately condemned, as a superstitious custom. The inoffensive shaft was declared an idol; and it was therefore “raised from the hooks, whereon it had rested for two-and-thirty years, sawn in pieces,” and burnt. The church, rebuilt in 1520–32, presents to the street a tower of peculiar appearance; and it is notable for its stained glass, one of its windows containing full-length portraits of Edward VI., Elizabeth, James I., Charles I., and Charles II. The most remarkable among its many brass tablets and monuments is that to Stow. It is chiefly of veined English alabaster, with a frieze of black and plinth of white marble. The chronicler is represented as sitting at his writing-table, with a real pen in his hand, which, Brewer tells us, “has been stolen over and over again, under the impression that it was the identical pen with which he wrote his chronicles.” He was buried in the church, but his body was removed in 1832. The rectory of the parish is utilised to provide an income for the Bishop of Bedford (the suffragan for East London). *The church is open daily from twelve till two.*

**St. Katherine Cree, or Christ, Church,** a few yards further east, was built at the time when the Gothic and the revived Classic or Renaissance architecture were contending for the supremacy. Its tower (which contains a ring of six bells) is Gothic and remains from a nolder edifice; the rest of the church was rebuilt by Inigo Jones in the Italian style in 1631. The “lion sermon” (to commemorate the escape of Lord Mayor Gayer, *temp.*, Charles I., from a lion, while he was travelling in Africa), and a “flower sermon,” the idea of which has of late been adopted far and wide, are annually

preached in this church. It possesses one of the finest organs in the City ; the instrument was built by Father Smith.

Leadenhall Street unites with Aldgate at the spot where once stood one of the city gates, and near the site of one of the old land-marks of the city, **Aldgate Pump** (now no more). Beyond it, is one of the "without" wards of the city—*Portoken*, or "the field beyond the gates." ALDGATE HIGH STREET is a continuation of our walk ; and near its west end, we see HOUNDSDITCH, communicating with Bishopsgate Street. At the eastern corner of its junction with Aldgate High Street is **St. Botolph's Church** [*Map IV. : K 17*], usually known as St. Botolph, Aldgate, to distinguish it from two other churches in the City, dedicated to the same saint. Its tower and peculiar-shaped spire, together with the open churchyard and the iron palisading by which it is surrounded, render it conspicuous. It is a large building, the centre of much active Church-life. St. Botolph's and St. Katherine Cree's Churches formerly belonged to the Abbey of Holy Trinity. Now, the latter parish is incorporated with that of St. Botolph (*see p. 300*).

Houndsditch reaches Bishopsgate opposite St. Botolph Without, so that, very singularly, it begins and ends at a church of St. Botolph. Near its Bishopsgate terminus, is ST. MARY AXE, which received its name from the Church of St. Mary-at-the-Axe, which formerly stood there ; it connects Houndsditch with Leadenhall Street. This short street was in the olden times so much frequented by Jewish dealers in cast-off wearing apparel as to suggest the couplet :—

"Jews from St. Mary Axe, for jobs so wary,  
That for old clothes they'd even axe St. Mary."

And this reminds us of another famous mart for the disposal of second-hand garments, PETTICOAT LANE, now known as MIDDLESEX STREET, but popularly as "the Lane," which runs almost parallel to Houndsditch, but a hundred yards further eastward, and which, with many of the streets hereabouts, contains a densely-packed colony of Hebrews. This is, in fact, the "Jewish quarter" of the great metropolis.

Hereabouts, as one might expect, are some important synagogues. The **Great Synagogue**, in St. James's Place, DUKE STREET (which runs northwards from Aldgate, a few yards west of Houndsditch, as JEWRY STREET does southward), is the Hebrew cathedral of London. The post of senior warden has been occupied by the Rothschild family for three generations, and the founder of that family was buried here. The site of the synagogue has been occupied by a Jewish place of worship ever since the re-admission of the Hebrews to England in the middle of the seventeenth century. A synagogue was erected here in 1722 by Moses Hart ; and in 1789, Mrs. Judith Levy, his daughter, contributed £4,000 towards the cost of pulling it down and building in its place the present much larger structure. A little

to its north, in BEVIS MARKS, which connects Duke Street with St. Mary Axe, is the **Spanish and Portuguese Synagogue**. The **New Synagogue** is between Crosby Place and St. Helen's Square, off Bishopsgate Street; and there are others in Fenchurch Street and in various parts of the neighbourhood.

In JEWRY STREET is the **Sir John Cass Technical Institute and School**, from designs by *Mr. A. Cooksey*. The foundation stone was laid by the Bishop of London on the 10th May, 1899. Sir John Cass was a prosperous city merchant of Queen Anne's time. The greatly augmented value of the property with which he endowed the small school founded by himself induced the Charity Commissioners to sanction the erection of a new and more convenient building. Education is provided for two hundred and ten boys and girls. The scholars receive a dinner every day gratuitously, and some are provided with clothes as well.

Passing St. Botolph's Church, we reach on the same (the left) side of the way, and not far apart, the **Aldgate and Aldgate East Stations** of the Metropolitan and District Railways, a branch whereof runs eastward to Whitechapel, where (at the spot at which the main thoroughfare changes its name to Mile End Road) it effects a junction with the East London line. We soon leave the City behind us; and enter—

### Whitechapel,

[Map IV. : K 18.]

the main road being known as WHITECHAPEL HIGH STREET and WHITECHAPEL ROAD, successively. It is a very busy, crowded thoroughfare, with old-fashioned butchers' shops and various picturesque accessories. It was formerly part of the road along which the stage coaches bowled on their way into Essex, and it still retains traces of those days, in the shape of a few old-fashioned houses and taverns. About a quarter of a mile from St. Botolph's Church, a spacious thoroughfare, COMMERCIAL STREET, crosses the latter to bifurcate, as COMMERCIAL ROAD and LEMAN STREET, the former leading to Limehouse, Blackwall and the East and West India Docks; and the latter to the London Docks.

In Commercial Street, close to *St. Jude's Church*, **Toynbee Hall** (to give it its full title, the *Universities' Settlement in East London*), wherein reside a number of Oxford and Cambridge men, who devote their energies to the temporal and spiritual good of their poorer neighbours.

In STEPNEY CAUSEWAY, on the south side of Commercial Road, are the head-quarters of **Dr. Barnardo's Homes for Destitute Children**, the largest of the kind on the globe. The institutions comprise eighty-four separate homes and twenty-four mission branches, and accommodate very nearly five thousand children. Their object is to rescue children from the streets and from vicious

surroundings, and to bring them up as Christian workers ; and since their establishment by Dr. Barnardo in 1866, nearly thirty thousand boys and girls have been so trained and started in life. Many of them have been sent to Canada, where two distributing large homes and a valuable industrial farm, of ten thousand acres, are in active operation. No destitute child, whatever his or her age, creed, sex, nationality, or physical condition, is ever refused admission. At the Stepney Home, *which is open to visitors every week-day afternoon, except Saturday, from two till half-past five o'clock*, about four hundred boys, between thirteen and sixteen, are being trained in one or other of the thirteen handicrafts in operation there. Opposite to it, is the **Hospital for the London Homes** (known as *Her Majesty's Hospital for Waifs and Strays*). Further down the Commercial Road, is a **Youths' Labour House**, a unique institution for the reception and testing of destitute lads of seventeen and upwards, prior to their being drafted off, should they be found to be industrious, decent, and honest, as emigrants to the colonies. The "**Edinburgh Castle**," in Limehouse, at one time an inn of not very savoury repute, has been purchased and made the centre of an effort for the benefit of the adult population hereabouts. Its large hall accommodates a congregation of over three thousand every Sunday, and much educational and social work is carried on in connection with it.

### Whitechapel Parish Church,

dedicated to St. Mary Matfelon, stands on the south side of the way at the spot where Whitechapel High Street becomes Whitechapel Road. Having become inadequate to the necessities of the parish, it made way for a very handsome Gothic structure, opened in February, 1877, which was destroyed by fire in August, 1880. But it was speedily rebuilt in the same style and on much the same plan, the distinguishing feature of both edifices being a handsome tower and spire, about two hundred feet high. The style of the present church is thirteenth-century Gothic, and its dimensions are : Nave, a hundred and nine feet by thirty-three—height, eighty feet ; chancel, thirty-seven feet by twenty-seven—height, sixty-eight. It will seat thirteen hundred and fifty, and is richly decorated internally ; and a peculiar feature of the exterior is the open-air pulpit, from which addresses are given on most evenings during the summer. The preachers are, as a rule, laymen. Whitechapel is by no means one of the richest of the metropolitan parishes ; and its inhabitants were largely indebted for their new church to the liberality of the late Mr. O. E. Coope, for some years M.P. for Middlesex. The **Clergy House and Highgate School Mission Buildings**, as it is called in acknowledgment of the help the parish receives from the Highgate School, is adjacent to the church. It is a handsome block of buildings, opened in the autumn of 1895.

On the opposite side of the road, a little to the west, is another institution, whose object it is to bring the blessings of Christianity to bear on the seething masses of the East End. The **George Yard Mission**, like Dr. Barnardo's Edinburgh Castle Mission, had obtained possession of a public house of not the best standing and utilised it for the good of the "submerged thousands" of the neighbourhood. It was commenced, under the auspices of the philanthropic Earl of Shaftesbury and the patronage of Queen Victoria and other members of the Royal Family, nearly forty years ago; and during all those years, Mr. George Holland has laboured successfully and in faith, without soliciting subscriptions, which have nevertheless come in.

Not many doors further east, and we reach the **Whitechapel Free Library**, the **Museum** attached to which contains collections of Egyptian antiquities, of dried plants and of fossils, and many native weapons from the Fiji Islands and elsewhere. A permanent **Art Gallery** adjoins the Library. It is intended to be used also for occasional exhibitions of work done by the people in the neighbourhood.

WHITECHAPEL ROAD contains several features of interest. At a little distance from the church, and on the same side of the way, we pass the **Salvation Army Barracks**, in which that extensive organisation originated. On the opposite side, is the **Pavilion Theatre**, a large house, in which four thousand persons can be seated. We then cross the important junction of the District and the East London Railways, already alluded to, with **Stations** on each side of the street; and soon afterwards see, on our right—

### The London Hospital,

which contains seven hundred and eighty beds for in-patients, and has a daily average of three hundred and sixty males and two hundred and fifty-seven females all the year round, besides its out-patients, whose visits, in 1897, numbered 301,636. The institution was begun in 1740, and the foundation stone of the hospital was laid in 1752. When opened in 1759, George II. granted it a charter. At first fitted with a hundred and thirty beds, the hospital has grown to its present dimensions. The *South-West Wing* was added in 1811; and the *South-East* in 1840. The (out-door) maternity department was inaugurated in 1854. Ten years later the then Prince of Wales laid the foundation stone of the *Alexandra Wing*, and the building was opened by the Prince and Princess in 1865. In 1878, Queen Victoria opened the *Grocers' Company Wing*, the gift of the guild whose name it bears. The *Nurses' Home* was inaugurated by the present King in 1887; and additional buildings were founded by the Duke of Cambridge in 1890, and opened by His Royal Highness a

year later. They include a fine portico entrance from the street, a students' room, chapel, clinical and operating theatres, the medical college, a children's medical ward, ophthalmic wards, isolation wards, enlarged medical waiting halls, additional examining rooms, gas and steam cooking apparatus, a steam laundry, new baths, and every conceivable arrangement for the prevention of fire, &c. The hospital is now being still further enlarged. The chapel is eighty feet long and has a handsome stained-glass east window, representing "Christ healing the Sick," a memorial of Mr. O. E. Coope, M.P.

MILE END ROAD, which communicates with the Bow Road and near its eastern end crosses the Regent's Canal, is not without its edifices worth notice. Among them, on the left-hand side, are the **Trinity** (or **Seamen's**) and the **Vintners' Almshouses**. The former, the gift to the Trinity House Corporation of Captain Henry Mudd in 1696, have been little altered externally during the two hundred years of their existence. They form an interesting specimen of old-world architecture. Mile End Road contains **Congregational**, **Roman Catholic**, **Wesleyan**, and **Plymouth Brethren** places of worship, the **Paragon Theatre**, the **Spanish and Portuguese Jews' Hospital**, a **Jewish Burial Ground**, the head-quarters of the **National Society for the Prevention of Cruelty to Children**, which has done a good work in the protection of the little ones, the **Deaconess's Home**, in connection with the East End Juvenile Mission, and so forth. Near its further extremity is **St. Bene's Church** (one of the first of the City churches removed under the Act of Parliament which enabled the ecclesiastical authorities to follow the population), with its mission hall and schools; and adjoining this, is—

### The People's Palace,

planned by the Beaumont Trustees, and practically the outcome of Sir Walter Besant's novel, *All Sorts and Conditions of Men*. It comprises winter and summer gardens, a concert hall, swimming baths, and gymnasia for both sexes, a library, reading-room, technical and trade schools, and so forth—all which are calculated to improve and to render happy thousands of toilers in East London. The foundation stone of the **Queen's Hall**, so called by permission of Queen Victoria, was laid by the then Prince and Princess of Wales, in June, 1886, and the hall opened by Queen Victoria herself on May 14, 1887. It will accommodate two thousand five hundred persons; and in it concerts, entertainments, and organ recitals are given and public meetings held, and there is a general reading and social room, where friends may sit and chat. It is a hundred and thirty

feet long by seventy-five broad ; and, in the centre, its height from floor to roof is sixty feet. It has three entrances facing the Mile End Road, and doors for egress on every side ; and it is adorned by a figure of Queen Victoria, seated in the coronation chair, and statues of twenty-two other queens. It contains a magnificent organ, the gift of Mr. Dyer Edwards. The **Library** is constructed on the same plan as the reading room at the British Museum (*see* p. 279).

\* \* \* \* \*

And here we must stop. We might extend our walk so as to see many other features of the great metropolis—for we still are far from its eastern boundary. But we have passed the limits we assigned ourselves when we commenced our task, so we make our way back to our "quarters," turning aside, as we go, to visit—

**St. Philip's Church**, at the back of the London Hospital. Presented to the parish by the Rev. Sidney Vacher, the building is a very large one. It is of peculiar design, the intention being to secure as great irregularity as possible, no one portion bearing any resemblance to another. There is no carving whatever ; the roughest material has been used everywhere, and the stains of the weather have been allowed to remain on all the stonework. Externally, it is constructed of red brick and Ancaster stone.

At the spot where **ALDGATE** and **FENCHURCH STREET** bifurcate, we elect to proceed along the latter thoroughfare. Both of them will conduct us to our destination ; and we can utilise a spare half-hour by turning aside in front of **Fenchurch Street Railway Station** and descending some steps into **HART STREET**, to have a look at—

### St. Olave's Church,

dedicated to the canonised king of Norway, who Christianised his subjects in the way very much in vogue in his days—by giving them the choice between baptism and decapitation. One of the thirteen City churches which escaped the fire of London, it is a good specimen of the Perpendicular architecture of the early part of the fifteenth century ; and in it is preserved the exquisitely-carved pulpit, said (though there is some doubt on the subject) to be the work of Grinling Gibbons, which formerly stood in the Church of St. Bene't, Gracechurch Street. Attention should be drawn to the ceiling, which was "very worthily garnished in 1632-3" (*Stow*). In the nave, the corbels on the north side have angels bearing shields, those on the south side have shields only. In the aisles, especially the south, the ceiling is studded with leaden stars. The want of uniformity characteristic of Gothic architecture is illustrated in several particulars. The west window, for instance, is not centred

with the east, but is built in a recess, and the bases and shafts of the pillars on the north and south sides are of unequal length. The edifice is chiefly noted for its numerous memorials of the illustrious dead. It was "our owne church" of "Diary" Pepys; and in it he and his wife, Elizabeth, were buried. The latter is represented by her bust; and in the south aisle there is a monument (erected in 1883 by public subscription) to the "gossiper of the time of Charles II." Among the other monuments are those of Sir John Mennys, 1670, comptroller of the navy, "a servant of James I., Charles I., and Charles II."; the figure, beautiful in profile, of Lady Anne Radcliffe, 1585; and the statue of Sir Andrew Riccard, 1672, chairman of the India and the Turkey Companies, who generously gave the advowson of St. Olave's to the parish. *The church is open daily from half-past twelve till half-past two.*

LLOYDS AVENUE is a new thoroughfare constructed by the Corporation to connect Fenchurch Street with Crutched Friars.

Hart Street communicates with MARK LANE, and it, in turn, will conduct us back to Fenchurch Street (the first syllable in the name whereof is a corruption of the Anglo-Saxon, *foin*, "hay"). Crossing GRACECHURCH STREET, near the site of St. Bene't's—the "grass"—Church, which gave it its name, we enter LOMBARD STREET and reach the **Bank** once more.



THE SEAMEN'S ALMSHOUSES, MILE END ROAD.

(See p. 311.)





*F. Frisk & Co., Ltd.*

SOUTHEND PIER.

[Reigate.]



*Symmons & Co.,*

[23, *Boquerie St., E.C.*

THE THAMES AT GREENWICH.

### EXCURSION XVI.

## DOWN THE THAMES : LONDON BRIDGE TO SOUTHEND.

WE have thus noticed—not nearly so fully as we should like to do, had we space at our command—the principal features of that portion of the metropolis to which we confined ourselves in our opening Chapter. But there are some things outside that district, without a word or two about which no Guide to London would be complete ; and these we purpose visiting. First of all, we will ask readers to accompany us on an imaginary trip down the river, starting from the **Old Swan Pier**, at London Bridge. We have said an “imaginary” trip, for unfortunately the pier-to-pier steamers do not run during the winter, and even the summer services cannot be regarded at present as fixtures. All the points of interest may, however, be easily reached by rail or 'bus.

We have already spoken at sufficient length of **Billingsgate Market** and the **Custom House**, of the **Tower**, the **Tower Bridge**, and the **Docks**, which we pass in succession, as we make our way towards the Nore. We will, therefore, suppose that we have reached the extremity of “the Pool,” and commence our journey at—

## Deptford.

[Map VII. : O 21-22.]

FARES : From Cannon Street—1/-, -/9, or -/5½ ; return, 1/6, 1/2, or -/9.

Deptford, on the south side of the river, was once noted for its dockyard, established by Henry VIII. and abandoned by the frugal Government of 1869, since which time, the naval establishment has been confined to the **Royal Victualling Yard**, where cattle are slaughtered and biscuits made and where other provisions are stored for the use of the navy. The workshops include a bakery, flour, chocolate, mustard, and pepper mills, and a very large cooperage ; and the gas used in the workshops is made within the yard. Pepys makes frequent reference in his diary to the Victualling Department. He was at one time its head, and strove hard to reform the abuses in the contracting system. The present range of buildings were erected in 1780 by Sir Charles Middleton. Adjoining the Victualling Yard is the **Foreign Cattle Market**, belonging to the City corporation. It stands on the site of the abolished dockyard. The land was sold by the Government, when they discontinued the building of ships here, to a Mr. Austin for £70,000 ; and that gentleman made a handsome profit out of the transaction, for, very soon after he obtained possession of it, he resold the property to the *patres conscripti*, for £94,640.

Deptford is situated opposite the Isle of Dogs, at the spot where the *Deptford Creek* (or *Ravensbourne River*) enters the Thames—it's name is said to be a survival of a "deep ford," once existing at this point ; and it adjoins the historically famous—

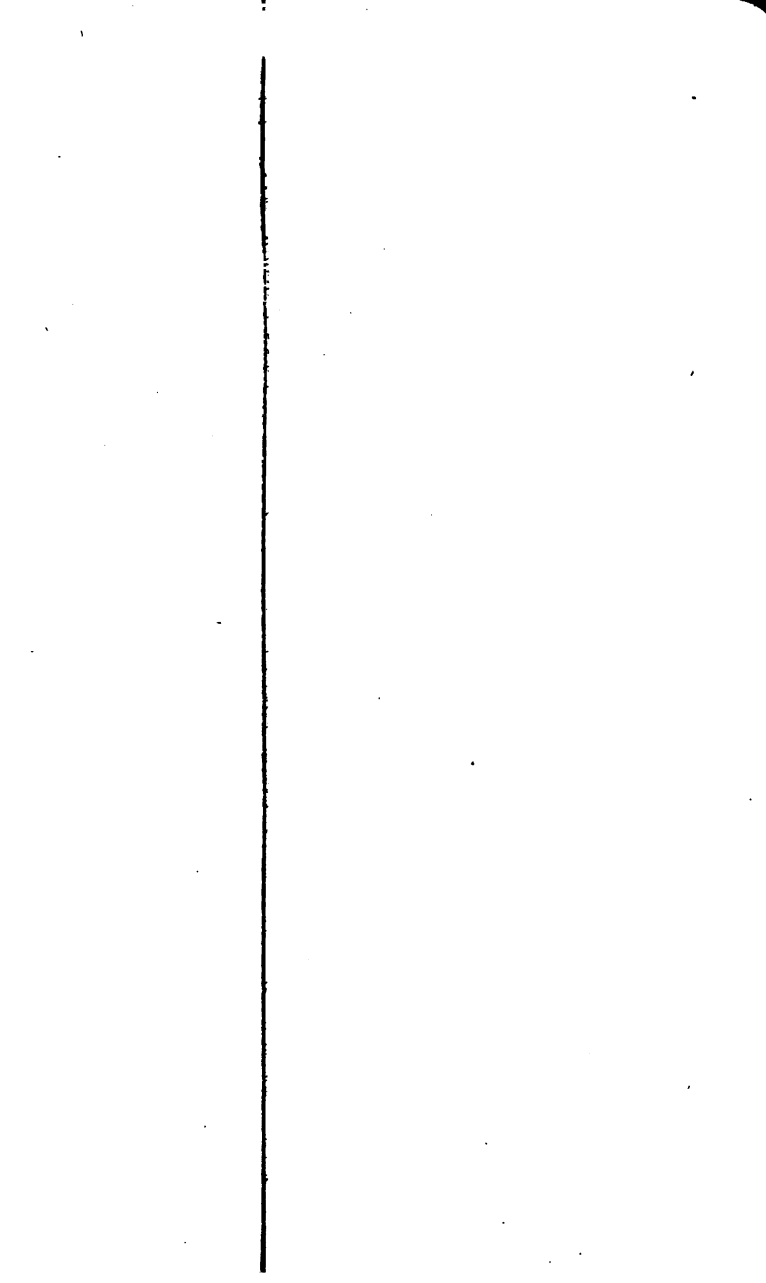
## Greenwich.

[Map IX. : O-P 23-24-25.]

FARES : From Charing Cross—1/-, -/9, or -/6 ; return 1/6, 1/2, or -/9. From Holborn Viaduct or Victoria, -/9, -/7, or -/5 ; return, 1/2, -/10, or -/7. From Fenchurch Street, -/11, -/8, or -/6 ; return, 1/2, -/11, or -/8.

The two domes of the famous hospital first come into view, and when we reach the pier we shall see the broad terrace along the bank, eight hundred and sixty-five feet long, with two granite obelisks, one in memory of the gallant Frenchman, Lieutenant Bellot, who lost his life in the search for Sir John Franklin in the Arctic regions, and the other commemorating the officers and soldiers of the Royal Marines, killed in New Zealand in 1863-4.

From the Conquest till the time of the Civil War, Greenwich Palace was a royal residence, and was the scene of the births and marriages and of the "junkettings" of many of our sovereigns. Henry VIII. and his daughters, Mary and Elizabeth, were born in the palace ; and his son, Edward VI., died there. But it disappeared in Commonwealth times ; and after the Restoration, Charles II.





began the erection of a new and far more splendid palace, of which Webb, the son-in-law of Inigo Jones, was the architect.

This work was stayed for want of funds ; but William and Mary made extensive additions and established the building, under letters patent of 1694, as a home for superannuated seamen. This, now known as—

### Greenwich Hospital,

GREENWICH HOSPITAL, consists of four extensive piles of buildings, or wings, entirely detached from each other, but at the same time so connected by the conformity of their dimensions, figures, and the general arrangement of their decorations, as to constitute a complete whole. The principal front of this structure, which is nearly all of Portland stone, is towards the Thames, on the north. The north-west angle is occupied by King Charles's building, the north-east by



[Notting Hill.]

York & Son.]

Queen Anne's, both of them lying next the river ; and the posterior wings, towards the south, are formed of King William's building,

on the west, and Queen Mary's, on the east. The two northern wings are separated by a square, in the middle of which is a **Statue of George II.**, sculptured by Rysbrack, out of a single block of white marble. The intervening bank of the Thames is formed into a terrace, with a double flight of steps to the river in the middle. Queen Mary's building comprises the chapel, built from the designs of Stuart, on the site of a former edifice, destroyed by fire in 1709. One of the highest efforts of West, the "Shipwreck of Paul," forms the altar-piece. King William's building contains the great hall, vestibule, and dome, designed and erected, between 1698 and 1703, by Sir Christopher Wren.

The **Great, or Painted, Hall**, a hundred and six feet long, sixty-five wide, and fifty-six high, was decorated by Sir William Thornhill, who was engaged for nearly twenty years on the walls and ceiling. In the hall and vestibule, is a naval gallery of pictures, statues, portraits, models, and relics, of which the following are the more noticeable :—

**PORTRAITS.**—Christopher Columbus, Andrea Doria, Admiral Barrington (*Reynolds*), Earl of Sandwich (*Gainsborough*), Admirals Jervis, Hood, and Bridport, Captain Cook (*Dance*), Prince George of Denmark (*Kneller*), General Monk (*Lely*), William Penn (*Lely*), James II., Lord Nelson, Admirals Kempenfelt, Collingwood, and Charles Napier.

**STATUES AND BUSTS.**—Lord Exmouth (*Macdowell*), Sir Sidney Smith (*Kirk*), Captain Peel (*Theed*), Admiral Blake, William IV., and other busts.

**PAINTINGS.**—Destruction of the Armada (*Loutherberg*), Victory of Lord Howe off Ushant (*Loutherberg*), Death of Captain Cook (*Zoffany*), Battle of Trafalgar (*Turner*), Battle of Aboukir (*Arnold*), Battle of St. Vincent (*Fones*), Nelson Boarding the St. Nicholas (*Allin*). A collection of pictures illustrating the career of Lord Nelson, and portraits of his contemporaries.

**RELICS.**—In December, 1900, a great sensation was caused by the announcement that the principal Nelson relics had been stolen from the Hall. At the time of writing, although large rewards have been offered, none of the missing articles have been recovered. The Hall contains relics of the Franklin expedition, discovered by Dr. Rae, and the astrolabe presented by Queen Elizabeth to Sir Francis Drake.

*The painted hall is open free to the public every day, from ten to seven in summer and ten to three in winter ; on Sundays after one o'clock.*

To holiday-makers, the **Park** is the great attraction of Greenwich. Gigantic trees shade the avenues ; there are steep hills, with green valleys and open spaces where herds of fallow deer graze peacefully, too accustomed to the ways of holiday-makers to be alarmed at even a little extra merriment. In 1897, fifteen acres of land adjoining the Ranger's Lodge were, by the Queen's desire, added to the park for the use of the public. One of the steepest hills is **Observatory Hill**, one hundred and eighty feet above the level of the river. On its summit, is the famous—

### Greenwich Observatory,

known all over the world. The Observatory was established in its present position by the advice of Sir Christopher Wren, in 1675.

"In this unpretending range of buildings," to quote the description of a recent writer, "under the direction of the Astronomer Royal, those elaborate astronomical observations are carried on which result in the collection of a series of facts of the most inestimable value to navigation and science generally. The Astronomer Royal and his staff are always on duty, not a moment of intermission being permitted

by night or day in the Observatory. Chronometers are sent by the makers to the Observatory to be tested, and to that purpose a special department is devoted. Profound mathematicians are ceaselessly at work; not a star in the midnight heavens is unobserved; the paths of the planets are noted; the phenomena of gravity, light, and magnetism investigated; the true time—Greenwich time—flashed along the wires to almost every important railway station in the kingdom (and, we may add, to many private business establishments as well); and sailors far away at the antipodes are navigating surely and safely, guided by the exact record of the movements of the heavenly host, furnished by the patient philosophers of Greenwich. More obvious indications of the nature of their pursuits are the time-balls, which fall daily at precisely one o'clock, the twenty-four hour clock, near the entrance gate, marking astronomical time, and the standards of measurement inserted in the outer wall."

The "Nautical Almanac," that indispensable handbook to the mariner, is published three years in advance, so as to be available for long voyages. It is not prepared, as generally supposed, at Greenwich, but at the Nautical Almanac Office, Gray's Inn, London, the requisite calculations being made by the superintendent and a staff of twelve assistants.

Behind the Hospital, is the **Royal Naval School**, originally designed by Inigo Jones, as a residence for Henrietta Maria, the Queen of Charles I., and since then considerably modified. About a thousand children are educated here. In the south-western portion of the hospital, is the **Seamen's Hospital** for sailors of all countries. Near it, is **Norfolk College**, an almshouse founded in 1603 by the Earl of Northampton, who is buried there. Greenwich is noted for its whitebait dinners.

The river *Lea*, for miles the boundary between Middlesex and Essex, falls into the Thames at *Bow Creek*. Approaching Woolwich, about two miles and a half below Greenwich, we see the huge **Steam Ferry Boats**, which connect the opposite banks of the Thames, crossing the stream incessantly from morning till night. There are two of them, and they are of peculiar build, each having two decks—an upper one for vehicles and horses, a lower one for passengers. Swift and powerful, *they are free to man and beast alike*.

### Woolwich.

FARES: From Charing Cross, 1/6, 1/-, or -/9; return 2/6, 1/8, or 1/2. From Liverpool Street, 1/1, -/10, or -/7; return, 1/7, 1/3, or -/11. From Cannon Street, 1/6, 1/-, or -/9; return, 2/6, 1/8, or 1/2.

A royal dockyard existed at Woolwich from the time of Henry VIII. until 1869, when it was closed; and now its chief feature of interest is the **Royal Arsenal**, which, with foundries and other buildings, covers a hundred acres. There are four departments—the **Gun Factory**, where the "Woolwich infants" and other pretty playthings are made; the **Laboratory**, the manufactory of shot, cartridges, caps, &c.; the **Carriage Department**; and the **Stores**. The **Royal Marine Barracks**, completed in 1859, are situated on the side of an eminence, and comprise eight blocks of building, connected by a corridor. The **Artillery Barracks** form a range of buildings, eight hundred and seventy feet long, with accommodation for four thou-



sand men and a thousand horses. In front of it, are a number of cannon captured in the Crimea and India; a gun, about sixteen feet long, cast in 1667 for the Grand Mogul, Aurungzebe, and taken at Bhurtpore; and four Florentine guns. On the north-west side of the common, is the **Royal Military Repository**, with a *Rotunda*, containing an artillery museum, with models of fortresses, plans, specimens of machines, and ancient and modern cannon, and a fine collection of armour. The *Rotunda* was built by *Nash* in 1814. The **Garrison Chapel**, in the Italian Gothic style, was erected from the designs of the Messrs. Wyatt. The **Royal Military Academy** is on Woolwich Common. It was established in 1806, and the present building erected from the designs of *Wyatville* in the same year. The common is a large open space, used for exercising troops. Artillery practice is carried on in the Plumstead Marshes, by the river side. **St. Mary's Churchyard**, laid out as a public recreation ground and gay with greensward, flowers, and shrubs, was opened by the Duchess of Fife, in May, 1895.

*The Arsenal is open (on Tuesdays and Thursdays) for inspection by visitors with tickets, which can be obtained on personal application at the War Office, Pall Mall. The Rotunda of the Royal Military Repository is open free every day from ten to five. These regulations only apply to British subjects: foreigners can only obtain permission through ambassadors, who must apply to the Secretary of State for War.*

Near **Barking Creek**, on the left bank of the river, and **Crossness Point**, on the right, are the **Northern and Southern Outfalls** of the gigantic main drainage system of the metropolis. The pumping station at Barking is Oriental in design, with tall minarets (really chimneys). At Crossness Point, the engine-house is a handsome building, with a high and ornamental Italian tower. Both stations were opened by the Prince of Wales in 1865.

**Erith, Greenhithe, Grays, Northfleet, and Rosherville**, once famous for its gardens, are passed; and then, on the north side of the river, we see—

### Tilbury Fort.

FARES: From Fenchurch Street, 2/- or 1/-; return, 2/6 or 1/6.

Henry VIII. built a block-house here, and when, some fifty years afterwards, the great Spanish Armada threatened England, his daughter Elizabeth, then fifty-five years of age, summoned the manhood of England to meet her at Tilbury, and prepare to repel the advance of the invaders up the Thames. The fort was strengthened in the reign of Charles II., when the Dutch admirals had an unpleasant habit of sailing up the Thames; and on one occasion battered the tower of the church at **East Tilbury**. Two miles from

the fort, is the village of **West Tilbury**—the old form of the name was *Tillaburgh*—where are some pleasant residences, an old church, with a wooden-framed tower and spire, and a mineral spring, once upon a time much resorted to. Not far off, are the **Tilbury Docks**, already noticed (*see pp. 301-3*).

Opposite Tilbury Fort, on the Kentish side of the Thames, is the busy town and municipal and parliamentary borough of—

### Gravesend.

**FARES:** From Charing Cross, Holborn Viaduct, or Victoria, 3/6, 2/8, or 2/-; return, 4/6, 3/6, or 3/-; by cheap trains, 2/-, 1/6, or 1/-; return, 2/6, 2/-, or 1/6. From Fenchurch Street, 2/2 or 1/2; return, 3/- or 1/9.

Gravesend is a holiday resort, much in request with a certain section of Cockneys, though of late years its popularity has been somewhat on the wane. It has three piers, the most recent of which was opened in June, 1894; but *Windmill Hill*, at the back of the town, once the great resort of excursionists, is now nearly built over, although a tavern and "tea-gardens" remain. The *Church*, which possesses little architectural merit, was erected in the reign of Queen Anne, on the site of an older edifice. *Gordon Park*, with a statue of the celebrated general in its centre, opened in 1893, is one of the most recent additions to the town. The real attractions of Gravesend are the river, the craft of all shapes and sizes on its bosom—a scene which always exercises a fascination over Londoners—and the charming trips to be enjoyed in the neighbourhood.

Gravesend is the legal limit of the port of London; and here our excursion should end. But some fifteen miles further down the river, which by this time has become an estuary of the sea, subject, in a marked degree, to the vagaries of the tide, is, on the opposite shore, a watering-place in great request with those who are unable to absent themselves for a lengthy period from their business engagements, and who can, by utilising the morning and evening expresses reach the place within the hour. We mean, the recently-incorporated borough of—

### Southend.

**FARES:** From Fenchurch Street or Liverpool Street—4/4 or 2/2; return, 7/- or 4/4. From Chalk Farm—4/- or 2/-; return, 7/6 or 4/-.

Southend-on-Sea is built at almost the extreme point of Essex, nearly opposite Sheerness and not far from Shoeburyness. It is, within easy distance of many places of interest; and, in addition to the traditional "sniff of the briny" which visitors go there to obtain, they can avail themselves of a variety of charming excursions by land and water. Steamers, on their way between London Bridge and more distant holiday resorts, call daily at

the head of the pier, and others make frequent excursions to Sheerness and Rochester, to Gravesend and Tilbury Fort, and to many other places. The borough (for Southend was incorporated in 1892) is divided into three parts, known as the *Old Town*, *Cliff Town*, and *Porter's Town*, and these are all united by an **Esplanade**, of unusual length, plentifully furnished with seats and presenting a rural appearance which makes it difficult to realise that we are really staying at a populous and flourishing town, with an estimated population of 26,000. Adjoining the Esplanade, is the *Shrubbery*, a famous rendezvous for visitors. This commences close to the iron **Pier** (*admission, one penny*), which is lighted by electricity and provided with a good refreshment room, a pavilion, and other structures. An *Electric Tramway* (*fare, twopence*) traverses the pier, which is a mile and a quarter long. The erection of **Sea-Water Baths**, near the entrance to the pier, with a promenade, reading room, an arcade, and bandstand attached to them, is one of the latest undertakings of the municipality. About £70,000 have been spent in new main drainage works. New municipal buildings, including a Town Hall, administrative offices, technical and organised science day schools, and fire brigade stations have been erected in a central position at the junction of four of the principal thoroughfares—Victoria Road, London Road, Southchurch Road, and Whitegate Road. The block is in the English Renaissance style, from designs by H. T. Hare, F.R.I.B.A. Of late years Southend, or, rather, the portion of it euphemistically designated "Westcliff-on-Sea," has become very popular as a place of residence for City men. A good train service makes it possible to reach the City in less time than is occupied by the journey from many of the suburbs. Houses are consequently in great demand, and the place is rapidly growing both in size and importance. The *Royal Terrace* and *Victoria Avenue* are other features of the town, which it is needless to say contains good hotels, boarding establishments, and lodging houses for the accommodation of the ever-increasing army of visitors.

On the other side of the river is **Sheerness**, a most important naval station and dockyard. During the summer several large and well-equipped steamers run daily from London Bridge down the river to Southend, Margate, Ramsgate, Yarmouth, &c. These trips are very popular. See the *Guides to Margate, Yarmouth, &c.*, in this series.

---



*Symonds & Co.,*

*25, Rouverie St., E.C.*

A COACHING CONTEST AT RANELAGH.

### EXCURSION XVII.

## UP THE THAMES: LONDON BRIDGE TO HAMPTON COURT.

WE commence this trip—like the last “imaginary,” if the pier-to-pier service is discontinued—from **London Bridge**. We pass successively under the **Cannon Street Railway Bridge** and—

### Southwark Bridge,

[*Map IV. : L 16.*]

opened in 1819, and built from the designs of *Rennie*, at a cost of £800,000. It consists of three iron arches (from which fact, being the first constructed of this material in London, it was formerly known as “the iron bridge”), the central one having a span of four hundred and two feet; and it rests on three stone piers. On the south side of the river, between the last two bridges, is **Bankside**, in which, in Queen Elizabeth’s reign, stood the Old Globe Theatre, memorable on account of its connection with Shakespeare. Its site is now occupied by **Barclay’s Brewery**, which, on previous written application to the manager, it is possible to inspect. On the western side of Southwark Bridge, facing Upper Thames Street, is—

The **Hall of the Vintners' Company**, one of the oldest of London's guilds.

We first call at **Paul's Wharf**, very convenient for those whose business attracts them to St. Paul's Churchyard and its neighbourhood. Then we reach the wharf beneath the **Blackfriars Bridge**, and steam along the edge of the **EMBANKMENT**, the features of which are fully noted in our Eighth Excursion. Westward of **Westminster Bridge**, we have the **Houses of Parliament** on our right, and **St. Thomas's Hospital**, on our left; and then we pass—

### Lambeth Palace,

[Map I. : M 14.]

for nearly seven hundred years the town residence of the Archbishops of Canterbury. The palace and grounds occupy about eighteen acres. The **Chapel**, in the Early English style, is the oldest part of the building, portions of it having been erected by Archbishop Boniface, about the middle of the thirteenth century; but the roof and stained-glass windows are modern. All the archbishops since Boniface and many bishops have been consecrated here. The Gothic **Gatehouse** was built about 1499 by Cardinal Morton. Near it is the **Lollards' Tower**, built by Archbishop Chicheley, in 1435, and named from the Lollards, who were imprisoned and tortured in it. The upper part of the tower is still named "the prison," and there are the rings to which the prisoners were chained, and inscriptions on the walls. On the west side of the inner court, is the **Great Hall**, ninety-three feet long, thirty-eight wide, and fifty high, built by Archbishop Juxon, about 1622. There are a fine oaken roof and central lantern. In the hall, is the **Library** of above thirty thousand printed books and two thousand manuscripts, some of them very rare and valuable.\* Here reposed until recently the log of the *Mayflower*, which was transferred, by special request, to the custody of the United States Government. In the **Guest Chamber** and **Picture Gallery** are many interesting portraits. The residential palace of the prelate was rebuilt by Archbishop Howley, who spent £60,000 on the work. There is a good garden front in the Tudor style. The Archbishop has recently transferred the grounds surrounding the palace to the London County Council for use as a public park. *The palace can only be visited by special permission, for which application must be made to the Archbishop's chaplain in residence. The library is open to students daily (Saturdays excepted) from ten to four; it is closed during the Easter and Christmas weeks and for six weeks from the first of September.*

\* A list of the chief literary treasures in the library, with interesting notices, has been compiled by Mr. S. W. Kershaw, F.S.A.

The **Lambeth Parish Church** (*St. Mary's*), the fine tower and other parts of which date from the latter part of the fourteenth century, contains the tombs of seven Archbishops of Canterbury and of other celebrities.

In front of Lambeth Palace, is the **Albert Embankment**, which was completed in 1869, at a cost of nearly £1,000,000. It connects the Westminster and Vauxhall Bridges, is about three-quarters of a mile long, and has a roadway, sixty feet wide, and a granite wall on the river side. A little west of the palace, it crosses the foot of **Lambeth Suspension Bridge**. Mr. Peter Barlow was the engineer, and the cost was £40,000. The Albert Embankment terminates at **Vauxhall Bridge**, which is now being rebuilt from designs by Sir Alexander Binnie. The new bridge will cost £390,000, will be eighty feet wide, and will consist of five spans and four piers. Considerable difficulty has been encountered in securing a firm foundation for the piers. Meanwhile, a **Temporary Bridge** has been thrown across the Thames, opposite the Tate Gallery. The destruction of the old bridge calls to mind the days when Vauxhall Gardens were something more than a name to Londoners. The gardens, in which so many merry junketings took place, extended along the south bank of the river from near the old bridge to a point a little east of the temporary bridge.

### The Tate Gallery.

[Map I.: O 13.]

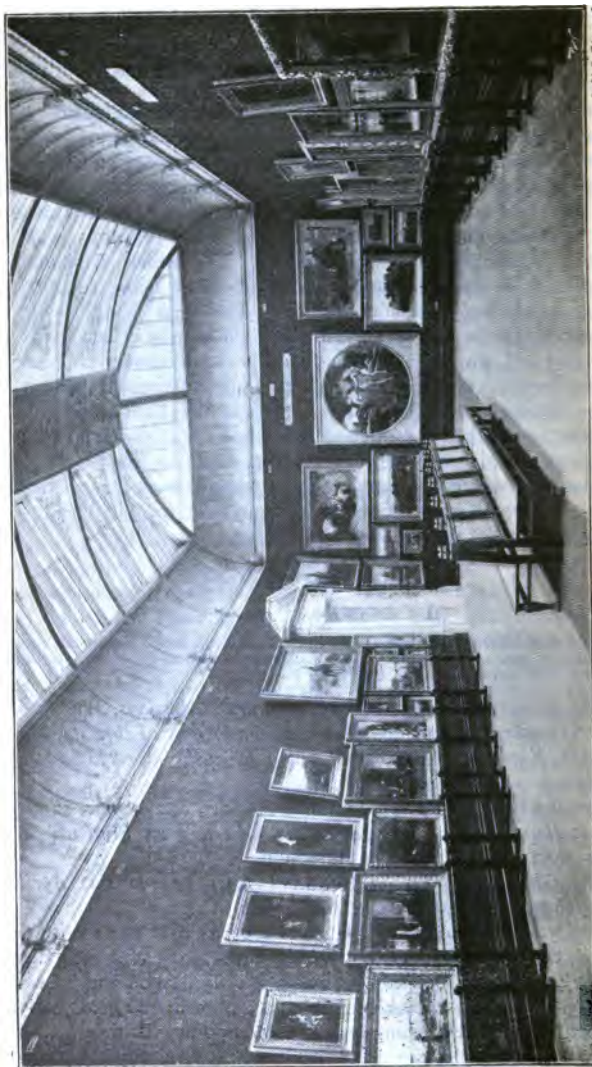
**Nearest Railway Station** : Victoria. Take tram from Victoria to Vauxhall Bridge, fare one halfpenny. The Gallery is in Grosvenor Road, overlooking the river, almost opposite Doulton's Pottery.

*The Gallery is open FREE on Mondays, Tuesdays, Wednesdays, and Saturdays, as follows: January, ten to four; February, March, October, November, and December, ten to dusk; April to September ten to six.*

**STUDENTS' DAYS** : *Thursdays and Fridays, ten to five, summer; ten to four, winter. The public are admitted on Students' days, after eleven, by payment of SIXPENCE.*

*The Gallery is open on SUNDAYS from two to six, April to September; and from two to dusk during October.*

The National Gallery of British Art, or, as it is more commonly called, the "Tate Gallery," is the latest addition to the art galleries of the metropolis, and has been not inaptly termed the "Luxembourg of London," the object being to gather in one great national collection the finest examples of contemporary British art. For this purpose all pictures are considered modern which have been painted by artists born since the year 1790. The circumstances



1000 St. Strand

THE TATE COLLECTION.

J. R. Smith &amp; Co.,

that led to the establishment of the gallery are best described in the generous founder's own words. Speaking at the opening ceremony on July 21, 1897, the late Sir Henry Tate said: "Some years ago I learnt that a great want was felt of some place where works of modern art could be seen at any time of the year, and I decided that if I could succeed in obtaining from the Government a suitable plot of land I would build a gallery for the permanent exhibition of British art. Sir William Harcourt warmly interested himself in my proposal, and chiefly through him the Government liberally placed this site at my disposal. These galleries are already nearly full, and as it is evident that much more hanging space will be required, I propose to utilise the remainder of the land granted by the Government in building the extension, plans of which may be seen on the corridor walls. The Government has promised to maintain the gallery, and the Trustees of the National Gallery have undertaken the management of it, which is not only a great satisfaction to me, but a guarantee to the public for its good government."

Only a few years ago the site of the gallery was occupied by that gloomy and depressing institution, the Millbank Penitentiary, and, as Mr. Balfour has truly said, "None who remember the old Millbank Prison could in their wildest imagination have conjectured that in so short a period, by the generosity of one man, so vast a transformation could be effected."

The building was designed by *Mr. Sidney R. J. Smith*, and is an excellent specimen of the modernised classical style. The chief feature of the river front is the projecting central portion, with its handsome Corinthian portico. Above the apex of the pediment stands a figure of Britannia, with a lion and a unicorn on either side. The wings are not in themselves imposing, but are admirably calculated to enhance the dignity and beauty of the central block. The mean-looking wall which fences the grounds from the road is only a temporary structure. A broad flight of steps leads up to the entrance doors, and the visitor first passes into a rectangular and much-arched **Vestibule**, where umbrellas and sticks must be left in charge of the attendants. A short corridor leads to the octagonal **Sculpture Hall**, the most remarkable portion of the building. In the centre is a pretty marble fountain, and the semi-circular recesses between the four entrances are occupied by sculpture. Upon the base of one of the two columns opposite the entrance is the following inscription: "This Gallery and sixty-five pictures were presented to the nation by Henry Tate for the encouragement and development of British Art, and as a thank-offering for a prosperous business career of sixty years."



Another inscription records the fact that "This building was opened by H.R.H. Albert Edward, Prince of Wales, K.G., July 21, 1897." From the corridor surrounding the sculpture hall the various picture galleries are entered, and are so arranged that there is no necessity to retrace one's steps. There are at present seven galleries, three of them being 59 feet long by 32 feet wide, the long gallery is 93 feet long and 32 feet wide, and the square gallery 32 feet by 32 feet. At the end of the corridors are circular white marble staircases which lead up to the first floor sculpture gallery, and to the picture gallery over the vestibule. In addition to the sixty-five pictures and two bronzes presented by the late Sir Henry Tate, the Gallery contains the important collection purchased under the terms of the "Chantrey Bequest," consisting of sixty-four oil paintings, eight water colours, one pastel, and twelve pieces of sculpture. That distinguished artist, George Frederick Watts, R.A., has presented the nation with eighteen of his most important works; these form the "Watts Collection," and are all hung in one room in the new building. Ninety-six pictures executed by artists who worked within the last hundred years, and one piece of sculpture by John Gibson, R.A., have been transferred from the overcrowded National Gallery. The Landseer-Millais equestrian portrait, in our opinion one of the choicest gems of the collection, was the gift of an anonymous donor. As each picture is labelled with its title and the painter's name, and a very admirable descriptive and historical catalogue, with biographical notices of the deceased artists, can be obtained (*price sixpence*) in the vestibule, it is not necessary for us to go into details here. It may be said, however, that the oil paintings include some of the finest works of, amongst others, *Wilkie, Eastlake, Landseer, Rossetti, Constable, G. F. Watts, Millais, Leighton, Walker, Mason, Madox Brown, Poynter, Orchardson, and Legros*. The collection is distinctly weak in water colours, but there are good specimens by *A. W. Hunt, Wilkie*, and others. The **Sculpture Gallery** includes works by *Brock, Thornycroft, Leighton, Onslow Ford, &c.* The Gallery, notwithstanding its somewhat inconvenient situation, ought on no account to be omitted from the programme of the visitor to London; and Londoners themselves, who are notoriously less informed as to the metropolis than their country cousins, should show their appreciation of this princely gift by making constant use of it.

Other parts of the site of the old Millbank Prison are being filled by extensive blocks of artizans' dwellings erected by the London County Council. These blocks are appropriately named after famous artists—Turner, Rossetti, Leighton, &c.

On the south side of the Thames, and easily reached from **Vauxhall Station** (London and South-Western Railway), and from the Oval Station of the South London Electric Railway, or by tram or 'bus is—

### Kennington Oval,

dear to cricketers, and the scene of many of the most important county matches. The Oval is the head-quarters of the Surrey C. C., as Lord's is of the Middlesex C. C. To accommodate the thousands of spectators who assemble at every great event during the season, the handsome *New Pavilion*, shown in our illustration on p. 289, was opened in the spring of 1898.

On the other side of Kennington Park Road stands **Kennington Park**, of old known as *Kennington Common*, where the Chartists assembled in 1848.

Nearer the river is **Vauxhall Park**, opened in 1890 by the Prince of Wales, and set apart for ever as a recreation ground.

Leaving Vauxhall Bridge behind us, a few turns of the paddle conduct us to the **Victoria Station Railway Bridge** [*Map VI. : O-P 11*], over which run, by separate lines of rail, the London and Brighton, the Chatham and Dover, and the Crystal Palace trains.

The **Chelsea (or Victoria) Suspension Bridge**, designed by *Page*, and opened in 1858, comes next. This bridge connects Chelsea with Battersea Park and the neighbourhood.

In BATTERSEA PARK ROAD, is the **Battersea Polytechnic**, opened by the Prince of Wales in 1894. On Lavender Hill, within easy reach of Clapham Junction, is the **Shakespeare Theatre**, a very popular suburban playhouse.

### Battersea Park,

which abuts on the river on the south side, is, in spite of its being more or less a dead level, a very charming recreation ground. It is one hundred and eighty-five acres in extent; and was arranged on its present plan in the years 1852-8. It has a fine expanse of water; and is very attractive, owing to its plantations and flower beds. A portion of it, four acres in extent, is known as the **Sub-Tropical Garden**; and, like Hyde Park, this one is a favourite resort of cyclists. The **Cyclists' Row** here is the outer carriage drive, a delightful track, a mile and three-quarters in length. It is uniformly level right round, with long straight runs in parts. First-class cycles may be had on hire on reasonable terms, fixed by the London County Council. There are several very convenient **Refreshment Pavilions** in the Park, and from the notice-boards may be gleaned the welcome fact that an all-thoughtful County Council has ordained that the refreshment contractor shall supply "at least two pieces of sugar" with each cup of tea. Close to the western entrance to the park, is—

The **Albert** (or **Cadogan**) **Suspension Bridge**, opened in 1873. It was built by *Ordish*, and is seven hundred and eleven feet long by forty wide. The **Dogs' Home**, in the neighbourhood, where lost or ownerless dogs are cared for, or painlessly destroyed, is one of the modern institutions of the metropolis.

### Chelsea,

the most old-fashioned suburb, north of the Thames hereabouts, has many historical associations. Sir Thomas More lived here; and his house was subsequently the home of many men, noted in their day, and was garrisoned by Cromwell during the Civil War. In the time of Charles II., the Chelsea Manor came into the possession of the family of Cheyne, and their then head built the pleasant waterside terrace, Cheyne Walk. Sir Hans Sloane, whose collection originated the British Museum, lived at Chelsea, and is buried in the old churchyard; and all the world has heard of—

### Chelsea Hospital

and its old-soldier pensioners. In 1682, Charles II., at the instigation of Sir Stephen Fox (not of Nell Gwynne, as is traditionally asserted), converted a theological college, established by James I., into an asylum for invalided and destitute soldiers. Sir Christopher Wren was the architect employed. The frontage to the Thames consists of a centre and two wings of red brick, with stone dressings. The buildings of the hospital form three courts, two of which are spacious quadrangles; the other is open to the river. It contains accommodation for five hundred and thirty inmates, whose pensions are regulated by length of service. In the area, is a bronze **Statue of Charles II.**, by *Grinling Gibbons*. There are interesting paintings in the hall and chapel (the altar-piece of the latter is by *Sebastian Ricci*); and in the former about a hundred foreign flags, captured by British troops in various parts of the world, and eleven of Napoleon's eagles. There are about five hundred and forty pensioners. *The gardens are open to the public, and admission to the hall can be obtained.*

Near the hospital is the **Royal Military Asylum**, or **Duke of York's School**, for the support and education of the orphan children of soldiers and non-commissioned officers. The first stone was laid by the Duke of York in 1801. Near at hand, are the **Botanic Gardens**, leased in perpetuity by Sir Hans Sloane to the Apothecaries Company as "a physic garden, so that apprentices and others may better distinguish good and useful plants from those that bear resemblance to them and yet are hurtful."

The fine old **Parish Church of Chelsea** (*St. Luke's*) was built in 1307-27; and altered so as to assume its present shape about 1660.

It contains many old monuments, and some chained books. *The keys may be obtained at 178, Oakley Street.*

The **Public Library** was erected at a cost of about £10,000. It is built of red bricks, with white stone dressings, and is in the Queen Anne style of architecture. Connected with it is a museum and art gallery containing many interesting relics of historic Chelsea. Adjoining, is the **South-West London Polytechnic Institute.**

**Cheyne Walk**, the fine esplanade, facing the river, is rich in memorials both ancient and modern. Our noble painter, Turner, resided there for years, and so did Thomas Carlyle, the "Philosopher of Chelsea."

### Carlyle's House,

in Cheyne Row, is now one of the "sights of town." It was purchased by subscription, and vested in trustees; and it was opened to the public (*admission, one shilling*—the fees are devoted to the maintenance fund) in the summer of 1895. Though mainly interesting on account of its literary associations, the house is noteworthy as a remarkably perfect example of the domestic architecture of Queen Anne's days. Every room has been restored, as far as possible, to its condition during the long years from 1834 to 1881, when Carlyle's ménage was installed in it; and as much of his furniture as has been collected has been placed in the position it then occupied. The particular point of interest in the house is naturally the "sublime garret," as he called it, which Carlyle built in place of the original roof garret, at a cost of £200, in 1853, and which he used, for some time, as his study. A marble bust of Carlyle was placed in the house in May, 1900.

A little west of the Albert Suspension Bridge, already noted, is **Battersea Bridge**, opened by Lord Rosebery in 1890. It has five spans, chiefly of cast-iron work, resting upon piers of solid granite and concrete.

\* \* \* \* \*

At Chelsea, we are at the western extremity of the district to which we have confined ourselves; but there are one or two spots "up the river," which are interesting to all visitors to the metropolis and which we cannot close without noticing.

**Putney** [*five and a half miles by train from London, and reached by the South-Western and the District Railways—single fares, -/9, -/7, and -/5*] is of world-wide fame, as the starting-point of the annual Oxford and Cambridge boat-race.

**Fulham**, on the opposite side of the river, contains the palace of the Bishops of London, who have resided there for more than seven hundred years. The episcopal residence is a comfortable house, with

large grounds, enclosed by a moat, about a mile in circuit and crossed by two bridges. The *Bishop's Walk*, along the bank of the river, is a very pleasant promenade. A new embankment and recreation ground were opened in December, 1893.

**Hammer-smith** [*Fares: From Aldgate, -10, -7½, or -6. From the stations on the District Railway, -8, -6, or -5. From Broad Street, 1/-, -9, or -7. From Waterloo or Ludgate Hill, -8, -6, or -4*], before reaching which place the river takes a bold course northward, has a beautiful **Suspension Bridge**, opened by the Prince of Wales in 1887. The ceiling of its *Church (St. Paul's)* was painted by *Cipriani*, and its altar-piece carved by *Grinling Gibbons*.

**Barnes**, on the Surrey side, occupies a promontory between Putney and Mortlake; its **Common** is a fine open space (*fares from Waterloo station, -9, -7, or -6*). Between Hammersmith and—

**Mortlake** [*eight miles and a half by railway from Waterloo: fares, 1/-, -10, or -8*], the river makes a curve to the south, so that the Oxford and Cambridge course, which ends at Mortlake, is over a series of horseshoe bends. The *Parish Church (St. Mary's)* was rebuilt by Archbishop Cranmer; the ivy-clad tower is dated 1543.

Leaving Mortlake, the Thames turns again northward; on the Middlesex promontory, so formed, is—

**Chiswick** [*distant, eight and a half miles from Waterloo station: fares, -11, -9, or -7*], where is **Chiswick House**, in which died, in the same chamber, James Fox, in 1806, and George Canning, in 1827; its gardens have been the scene of many a fashionable gathering. It was in **Hogarth House**, that the great painter died in 1764. The **Gardens of the Royal Horticultural Society** are well worth a visit. *Admission by order from fellows of the society, which can generally be easily obtained in the neighbourhood.*

At this part of the river, we see the first of the Thames "eyots," "aits," or islands. The river winds considerably from Chiswick, so that the mile and a half (by road) between its church and **Kew Bridge** is more than doubled by water. Kew Bridge is now being reconstructed. At Kew Bridge, we have, on the Middlesex side, the old town of **Brentford**, of which George I. was so fond. On the Surrey bank of the river, is the pretty suburb of—

### Kew.

Two stations, Kew Bridge and Kew Gardens. *FARES to Kew Bridge: From Waterloo or Broad Street, 1/-, -9, or -8; from Ludgate Hill, 1/2, 1/-, or -9; To Kew Gardens: From Waterloo or Ludgate Hill, 1/2, 1/-, or -9; from Broad Street, 1/2, -10, or -9; from Aldgate, 1/4, 1/1, or -10; from stations on the District Railway, 1/1, 1/-, or -9.*

Kew offers two attractions—the Gardens and the Palace.

The beautiful **Gardens**—perhaps, the very finest botanic gardens in the world—occupy seventy-five acres. The great **Palm House** is

*See also 1270's*

three hundred and sixty-two feet long. Several of the conservatories and the museum are of great value to the students of botany, for they contain extensive and splendid collections. The most attractive conservatories are the *Aroideous House*—where are the tropical arums—the *Water Lily House*, the *Cactus House*, the *Tropical Fern House*, and the *Temperate House*, the last-named recently enlarged. The **Museum** consists of four buildings, of which the *Old Orangery* and the *Herbarium* are perhaps the most attractive. Among the striking objects in the garden, are a flagstaff, a hundred and fifty-nine feet high, the trunk of a Californian pine and the longest piece of timber in the world; and **Napoleon's Willow**, now nearly fifty feet high, but when first planted, in 1825, a small twig, cut from one of the trees which overhung the emperor's grave at St. Helena. It stands near the grand walk, and may be recognised from the fact that at about eight feet from the ground it divides into three main stems. The pleasure-grounds, formerly the park of Kew Palace, are laid out with paths and flower-beds of rare beauty. A very prominent object is the **Pagoda**, a tower of the Chinese pattern, a hundred and sixty-three feet high. The Botanic Gardens were established by the Princess Dowager of Wales, in 1760, and made a national institution in 1840. *The Gardens are open free to the public on weekdays, from noon till dusk, and on Sundays from one o'clock.*

**Kew Palace**, where Queen Charlotte died in 1818, and a favourite residence of her son, was built in Elizabeth's time, and was for a time the residence of Queen Caroline, wife of George II.

In January, 1898, Queen Victoria signified her intention to throw open the palace, and the grounds adjoining the "Queen's Cottage," to the public. This was done in May, 1899. The grounds comprise about fifteen acres, and are noted for their fine beeches and abundance of wild-bird life. The chief entrance is nearly opposite Sion House.

The **Parish Church**, standing on the **Green**, was built in 1714, and has been repeatedly enlarged. Gainsborough, one of the greatest English landscape and portrait painters, and other celebrated persons are buried in the churchyard.

Leaving Kew, the river runs between the **Old Deer Park**, now open to the public, in which is the **Kew Observatory**, among other attractions, and (on the Middlesex bank) the grounds of **Sion House**, the property of the Duke of Northumberland, which occupies the site of a nunnery dissolved by Henry VIII. The gardens are extensive and beautiful; and there is a noble avenue of trees and a public footway from Brentford to Isleworth across the park. Conspicuous, on the summit of the house, is the famous lion, which formerly stood on the summit of the duke's town residence at Charing Cross.

Opposite **Isleworth**—pronounced *I-zle-worth* [*fares from Waterloo, 1/2, 1/-, or -/10; from Ludgate Hill, 1/6, 1/2, or 1/-; from Broad Street, 1/4, 1/-, or -/10½*], we reach the **First** and largest **Lock** (and the most recently constructed) on the river, over which there is a bridge for foot passengers—*fare, one penny (the lock fees vary from threepence for sculling and other small boats, to half-a-crown for house-boats, over fifty feet in length)*. It was inaugurated by the Duke and Duchess of York, in 1894. Four hundred yards westward is a **Viaduct**, which carries the Windsor branch of the London and South-Western Railway over the Thames; and then we reach **Richmond Bridge** and—



F. P. Dollman,]

[Chiswick.

### THE THAMES AT RICHMOND.

#### Richmond.

**FARES:** From Waterloo, 1/3, 1/-, or -/9; return, 2/-, 1/6, or 1/3. From Ludgate Hill, 1/6, 1/3, or 1/-; return, 2/3, 1/9, or 1/6. From Broad Street, 1/6, 1/2, or 1/-; return, 2/3, 1/8, or 1/6. From Aldgate, 1/8, 1/4, -/11; return, 2/6, 1/11, or 1.8. From Mansion House, 1/6, 1/3, or -/10; return, 2/3, 1/9, or 1/6.

Although less than ten miles distant from Waterloo station by railway, the windings of the Thames are so many that by water Richmond is quite fifteen miles from Waterloo Bridge. There is no place in the environs of London more attractive than this beautifully-situated town, as it well deserves to be called. The **View from Richmond Hill** extending over the valley of the Thames, which winds

among meadows and woodlands and charming undulations, has been celebrated by poets and depicted by painters, who seem never to have wearied of its tranquil charms. On the front of the hill, sloping down to the Thames, the Dukes of Buccleuch had their pleasure gardens, attached to **Buccleuch House**. It was subsequently purchased by the local authority; and now the public can wander at will about the gardens and enjoy the lovely view they command.

The *Parish Church*, dedicated to St. Mary Magdalene, contains the tombs of Thomson, the poet, who lived for many years at Kewfoot Lane—of Kean, the great actor, to whose memory there is a medalion on the outer wall of the church—of the Earl of Fitzwilliam, who founded the museum which bears his name in the Cambridge University—of Dr. Moore, the father of Sir John Moore—and of Barbara Hofland, whose moral tales were at one time very popular.

Richmond has a special theatrical fame. Its little playhouse, recently rebuilt, has witnessed several noteworthy gatherings; and the latest addition to its public buildings is a *Town Hall*, of attractive architecture, opened by the Duke of York, soon after his betrothal to the Princess May was made public. The town has long been famous in the athletic world. Its cricket, lawn-tennis, and football clubs, whose head-quarters are in a portion of the Old Deer Park, have long held a prominent place amidst their fellows; and the latest addition to its facilities for out-door amusements are the Golf Links in Scudbrooke Park.

### Richmond Park

was laid out and enclosed by Charles I., and covers between two and three thousand acres of land; the wall surrounding it is nearly eight miles in length. It is a domain of almost unrivalled beauty and a great boon to London. About fifteen hundred deer are in the park, in which are **Pembroke Lodge**, where the late Earl Russell (famous as Lord John Russell) resided, the **White Lodge**, the seat of the Duke of Teck, and other so-called "lodges"—princely residences in reality. The pieces of water known as the **Fen Ponds** have an area of eighteen acres. There are public entrances from Richmond Hill, East Sheen, Roehampton, Wimbledon, and Kingston. The right of public way through the park was successfully asserted many years ago by a brewer of Brentford. Cabs are not admitted.

**Petersham** and **Ham Common**, are near Richmond Park, on the Surrey side of the river. On its Middlesex shore, is—

**Twickenham** [*fares from Waterloo, eleven miles and a half distant, 1/6, 1/2, or -/11; return, 2/4, 1/10, or 1/6*], a pretty village-town, famous for its classic associations and pretty houses. Among the



latter, are *Pope's Villa, Strawberry Hill, Orleans House, &c.* In the *Church*, a conspicuous edifice, close to the Thames, are the graves of Pope, of Sir Godfrey Kneller, the portrait painter, of Kitty Clive, the celebrated actress, &c. On **Twickenham Ait**, or *Eel Pie Island*, is a notable "house of call" for refreshments, the reach of the river between Richmond and Teddington being in great favour with oarsmen.

At **Teddington**, in Middlesex, opposite Ham [*fares from Waterloo, 2/-, 1/6. or 1/-; return, 2/6, 2/-, or 1/8*], we reach the second lock on the river; and here we end our voyage.

**Bushy Park**, with its mile-long avenue of chestnut trees, is in the flowering season, towards the end of May, visited by thousands of excursionists. By walking across it, passing towards its south end the historic **Diana Fountain**, we reach—

### Hampton Court Palace,

standing in beautiful grounds, bounded on three sides by the Thames. We enter the park by the **Lion Gates**, near the **Maze** (*admission, one penny*)—a great source of amusement to youthful visitors, who lose and find themselves with the utmost alacrity. In the Private Garden, is the famous **Hampton Court Vine**, the largest in Europe, a hundred and ten feet long, and with a stem nearly a foot in diameter.

The palace itself is a splendid pile of buildings, concerning the history of which much might be written. For many years past, the private rooms have been divided into suites of apartments, occupied, by permission of the sovereign, by persons, chiefly members of the aristocracy, to whom such a residence is acceptable. It consists chiefly of buildings around three quadrangles. The **Western Court**, all that is left of Wolsey's famous palace, is entered by a finely groined archway, with an oriel window above it. It is a hundred and sixty-seven feet square, and, crossing it, another gateway is reached, on the turrets of which are terra-cotta busts of Roman emperors, presented to Wolsey by Leo X. This gateway gives access to the **Middle** or **Clock Court**, a hundred and thirty-three feet long by ninety-one wide. It was remodelled by Sir Christopher Wren, who also built the noble **Fountain Court**, and the grand eastern and southern fronts, each about three hundred and thirty feet long. The **Great Hall** is a hundred and six feet long, forty wide, and sixty high. The roof is decorated with arms and badges, and the windows filled with modern stained glass, with heraldic devices. The walls are hung with Flemish tapestry, representing events connected with the history of Abraham; and near the entrance is an older piece of tapestry, of the time of Elizabeth and

her successor, James. Masques and dramatic performances were held in the hall; and George I. ordered it to be fitted up as a theatre, selecting Shakespeare's "Henry the Eighth," as the piece to be performed—a rather cynical choice, by the way, the fall of ~~Wolsey being represented in the hall of the magnificent~~ he

## TO OUR READERS.

Every care has been taken in the compilation of this volume to render it accurate and trustworthy. But it is the lot of all human beings—even of editors of Guide Books who, of all men, should be most careful—to err. In this busy age, too, changes take place, both in town and country, with marvellous rapidity, and thwart at times the efforts of the most painstaking writer. We should, therefore, esteem it a favour should any of our readers discover errors, either of omission or commission, in these pages, if they would promptly inform the Publishers. Such communications will be thankfully acknowledged, and the inaccuracies rectified.

## THE EDITOR.

Address—

Messrs. WARD, LOCK & Co., LTD.,  
Warwick House, Salisbury Square,  
London, E.C.

representing her at various ages from childhood to old age; and some valuable examples of *Holbein*, *Rembrandt*, *Cuyp*, and *Murillo*.

XI. The **Queen's Bedroom**. State bed of Queen Anne; painted ceiling by *Sir James Thornhill*, representing *Venus*, rising from the sea.

XII. The **Queen's Drawing-room**. Ceiling by *Verrio*. All the pictures are by *Benjamin West*, among them the famous "Death of General Wolfe." A splendid view over the park is commanded from the central window of this room.

XIII. The **Queen's Audience Chamber**. Curious paintings by *Holbein*.

XIV. The **Public Dining-room**. Examples of *Beechey*, *Gainsborough*, and *Lawrence*. From this room, we reach the **Queen's Private Chapel** and other apartments

in each of which are interesting pictures, and the **South Gallery** and the **Montague Gallery**, the former containing a noble collection, and the latter, the very valuable water-colour designs for a suite of tapestry representing the "Triumphs of Caesar."

XV. The **Prince of Wales's Presence Chamber**.

XVI. The **Prince of Wales's Drawing-room**.

XVII. The **Prince of Wales's Bedroom**.

The **Queen's Staircase** leads to the **Queen's Guest Chamber** and the **Queen's Presence Chamber**, each containing valuable pictures.

*The State Apartments are open to the public free on Sundays and every other day, except Friday, from ten till six, from the 1st of April to the 1st of October, and from ten till four during the remainder of the year. The gardens are open until sunset.*

We can return to town from the **Hampton Court Station**, on the Middlesex side of the river [*fares to Waterloo* (fifteen miles), 2/-, 1/6, or 1/2½; *return*, 2/9, 2/-, or 1/10]; or a drive home will enable us to see many interesting parts of Surrey.



*H. C. Wharton & Co.,*

[*Kilburn.*

ON HAMPSTEAD HEATH.



*H. C. Wharton & Co.,*

*[Kilburn.]*

**GOLDER'S HILL HOUSE, HAMPSTEAD.**

(This house, with beautiful grounds of about 36 acres, was acquired for the public use in 1898. It is at present utilised as a home for convalescent soldiers from South Africa.)

*EXCURSION XVIII.*

**SUBURBAN PLEASURE RESORTS.**

**The Crystal Palace**

[FARES: From Holborn Viaduct, Victoria, Ludgate Hill, London Bridge, or Kensington, 1/3, 1/-, or -/7; return, 2/-, 1/6, or 1/-; return, including admission on shilling days, 2/6, 2/-, or 1/6.]

is one of the sights of London that must be briefly noticed. We all know that it originated in a desire that there should be some memorial of Sir Joseph Paxton's wonderful palace of glass, erected in Hyde Park for the Exhibition of 1851; that a company was formed for the purchase of the materials, and that Sir Joseph re-erected it, with vast additions and improvements; that the beautiful grounds on the hill-side were laid out with exquisite taste and skill; that royal receptions have been held, and musical performances given on the most colossal scale; but that it is shorn of some of its original proportions, by a fire, which, many years since, consumed the north transept. But this misfortune

has lately been converted into a boon ; for the space occupied by the destroyed transept has been transformed into a garden, with seats, and walks, and a lake, where we may sit and listen to the music of a first-class band, while gazing on one of the fairest scenes it is possible to imagine. At night, the gardens are illuminated, and the fire-work displays have gained a world-wide celebrity. The north tower has been fitted with a lift to take people to its topmost rung, whence, if they think they would like a view into six counties, they will have an opportunity of gratifying their desire. The palace consists of a nave, a central transept, and a south transept. Two spacious galleries traverse the building ; and in the nave, are marble basins with water-lilies, glass and bronze fountains, flower beds of exquisite beauty, and innumerable pendant baskets filled with flowers. In the central transept, is the grand orchestra, with room for four thousand performers, and the great organ of 4,568 pipes, constructed by Gray and Davison. Adjoining the transept, are the opera theatre and the concert room ; and in the galleries are a picture gallery and reading-room.

A leading feature of the palace is a series of **Courts**, each devoted to the illustration of some historic or natural development of art, and each containing a reproduction of architectural peculiarities. The chief of these are the *Egyptian, Greek, Roman, Alhambra, Byzantine, Middle Age, Renaissance, Italian, and Pompeian*. There are also others, in which modern art and technical skill are exhibited.

From the palace, the descent is made by a succession of terraces, ornamented with statuary, to the **Grounds**, in which are some of the largest fountains in existence, throwing water to the height of nearly two hundred and fifty feet. There are also water-towers and waterfalls, and the effect, when the entire series is in operation, is very beautiful. In the lower part of the gardens is a large lake with pleasure boats ; and on an island are extraordinary reproductions of colossal antediluvian animals by *Waterhouse*. A **Cricket Ground** and a **Football Field**, provided by filling up two fountain ponds near the Penge Avenue, and other accessions of popular amusement add to the attractions of the extensive and beautiful grounds. An excellent **Cycle Track** has also been constructed.

### Dulwich Picture Gallery,

in the neighbourhood of the Crystal Palace, is a part of the old quadrangle of Dulwich College, and may be reached from the station at **Dulwich** [*fares from Victoria or Holborn Viaduct, -/9, -/7 or -/5 ; return, 1/-, -/10, or -/8*]. It was bequeathed to Dulwich College in 1811, by Sir Francis Bourgeois, R.A. The gallery contains about four hundred very choice pictures, especially some

masterpieces of *Carlo Dolci, Titian, Poussin, Murillo, Rubens, Rembrandt, Turner, Wouverman, Gainsborough* and *Sir Joshua Reynolds*. It is open free to the public every day, except Sunday, from ten to four or five, according to the season. Another gallery south of the Thames which deserves to be seen is that in the Peckham Road, known as the **South London Fine Art Gallery**. It is open to the public from two till ten, and on Sundays from three to nine. Mr. Passmore Edwards recently added a school for arts and crafts at a cost of £5,000.

**Dulwich Park** and **Peckham Rye and Park** are two of the best-known and most popular breathing spaces in the suburbs of the metropolis. **Hilly Fields, Brockley**, not far from the latter, were thrown open to the public in 1896. **Brockwell Park** is another very beautiful open space.

The **Horniman Museum**, at **Forest Hill** (within a few minutes' walk of Lordship Lane and Forest Hill stations), will more than repay a visit, when the tourist is in the neighbourhood. Admission free. Mr. F. J. Horniman has recently presented his unique collection to the public, and housed them in a handsome new building. The fifteen acres surrounding the museum have been converted into a public park.

\* \* \* \* \*

The northern suburbs, too, contain many favourite pleasure resorts. The **Alexandra Palace** at Muswell Hill, after many vicissitudes, has recently been bought by a board of Trustees for the public use, at a cost of £150,000, and is to be used for entertainments, &c. Mention must also be made of **Hampstead Heath**, by far the loveliest of London's open spaces, where one may wander for miles amidst gorse and ferns, and may and crab-apple trees, and see at every turn some unexpected beauty. In 1898, the **Golder's Hill Estate**, adjoining the Heath on the north-east side, and formerly the property of the late Sir Spencer Wells, was secured for the public use, at a cost of £40,000. The mansion is at present used as a convalescent home for soldiers. Every effort has been made to preserve the natural beauties of the park, some thirty-six acres in extent. The trees are very fine—some, indeed, could scarcely be matched elsewhere in the kingdom. **Parliament Hill**, adjoining the Heath, commands a fine prospect over London. The famous **Highgate Archway** has recently been rebuilt by the County Council at a cost of £25,000. **Waterlow Park** and **Highgate Woods** are both delightful pleasure grounds; while further afield, at Barnet, are **Hadley Woods**. In a more westerly direction is—

### Wembley Park,

[FARES: From Baker Street, -11, -8, and -5½; return, 1/4, 1/-, and -9.]

which has a station on the Aylesbury extension of the Metropolitan

Railway. It covers an area of about a hundred and twenty-four acres, and the abundant beauties of the spot left but little to be done in the way of improvement upon nature. The chief attraction is—

The **Great Tower**, which, if it is ever completed, will be the highest in the world. Its total altitude is intended to be eleven hundred and fifty feet, and as the knoll on which it stands is itself a hundred and sixty-five feet above the sea-level, a view of the surrounding country from the top of the structure would be unparalleled. As it is, although the first platform is only two hundred feet high, five counties can be seen from it. Wembley is near—

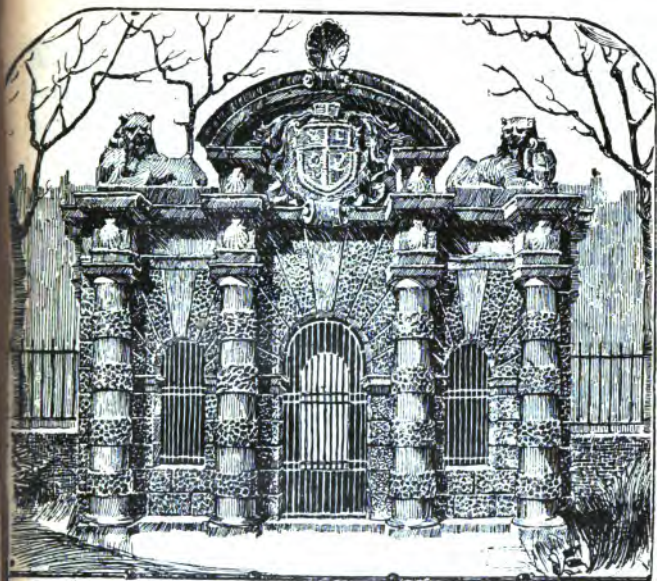
### Harrow-on-the-Hill.

[FARES: From Euston, 1/6, 1/- or -/9; return, 2/3, 1/6, or 1/-. From Broad Street, 1/8, 1/1, or -/10; return, 2/6, 1/9, or 1/3. From Baker Street, 1/4, 1/-, or -/8; return, 2/-, 1/6, or 1/-. From Aldgate, 1/6, 1/2, or -/9; return, 2/4, 1/8, or 1/2.]

This celebrated scholastic town occupies the summit of a lofty hill, the elevated position making the spire of the church one of the most prominent objects in the landscape for many miles round. The *Church (St. Mary's)* is at least seven hundred years old; and portions—among them, some of the pillars and a doorway in the tower—are certainly much older. The Anglo-Norman *Font*, which for many years lay neglected in an adjoining garden, is remarkably interesting. The several old brasses in the church and some of its monuments are worthy of notice. The tomb in the churchyard, on which Byron used to lie outstretched, contemplating the beautiful and extensive landscape, is reverently pointed out.

The **School**, one of the foremost public schools of England, is now the great attraction of the place. It was founded, in 1571, by John Lyon, a yeoman of the parish. The older portion of the schoolhouse stands near the church. It is a venerable building in the Tudor style. A Gothic *Library*, a memorial of Dr. Vaughan, a former head-master of the school, designed by *Sir Gilbert G. Scott*, was added in 1863, and a new *Speech Room*, in 1878. The **College Chapel**, a fine Second Pointed edifice, with a lofty spire, adorns the High Street; it was built in 1859. The panels and desks of the schoolrooms are literally covered with the names of the pupils, carved in the wood; amongst them, may be traced those of Byron, Peel, Palmerston, and many others who became eminent in after-life.

The list of suburban pleasure resorts would not be complete without mention of **Epping Forest**, reached by rail from Liverpool Street (book to Chingford). The Forest is under the control of the City Corporation. Twenty-eight acres on Yardley Hill have recently been added to this already magnificent open space.



THE YORK WATERGATE.

(See pp. 19 & 238.)

## I N D E X .

*For Bridges, Churches, Clubs, Railway Stations, Statues, Theatres, &c., see under those headings.*

### A

ADAM STREET, 192  
 Adelaide Street, 69  
 Admiralty, The, 145, 146  
 Advanced Technical Institution, 126-7  
 Agnew's Art Gallery, 111  
 Agricultural Hall, 261  
 Albany, The, 109  
 Albemarle Street, 111  
 Albert Bridge, 330  
 Albert Docks, 302  
 Albert Embankment, 236  
 325  
 Albert Gate, The, 118  
 Albert Hall, The Royal, 126-7  
 Albert Memorial, The, 127  
 Aldersgate Street, 255-7  
 Aldgate, 307-8, 312  
 Aldgate Pump, 307

Aldridge's Horse Auction Stables, 70  
 Alexandra House, 127  
 Alexandra Palace, 341  
 Alexandra Peal of Bells, 124-5  
 Allan Wesleyan Library, 264  
 All Souls' Church House, 138  
 Amusement, Places of, 28-9  
 Antiquaries, Society of, 109  
 Anthropological Institute, 136  
 Apothecaries' Hall, 240-1  
 Apsley House, 114  
 Archbishop Tennison's Grammar School, 72  
 Arlington Street, 104  
 Arthur Street, 293

Artificial Light, 24  
 Artillery Ground, The, 262  
 Arts, Royal Society of, 192-3  
 Asylums Board Offices, 230  
 Ave Maria Lane, 234

### B

BAKER STREET, 139  
 Bank, The, 245, 246, 247  
 Bank Subway, 54, 246  
 Bank, Birkbeck, 272  
 Bank of Scotland, The, 267  
 Bankruptcy Court, 201-2  
 Bankside, 323  
 Baptist Chapels, 26  
 Barbican, 262  
 Barclay's Brewery, 323  
 Barking Creek, 320  
 Barnard's Inn, 272  
 Barnes, 332



- Barnet, 340  
 Bartholomew Close, 260  
 Bartholomew's Lane, 249  
 Basinghall Street, 254  
 Battersea, 329  
 Battersea Park, 329  
 Battersea Bridge, 331  
 Bath House, 112  
 Bedford Place, 278  
 Bedford Street, 192  
 Berkeley Chapel, 112  
 Berkeley Square, 111, 113  
 Berkeley Street, 111  
 Bethlehem Hospital, 288-9  
 Bethnal Green Museum, 265  
 Bevis Marks, 308  
 Bible Society, The, 242-3  
 Billingsgate Fish Market, 293  
 Birdcage Walk, 94, 99  
 Birkbeck Bank, 272  
 Bishopsgate Institute, 265  
 Bishopsgate Street, 265-8  
 Blackfriars Bridge, 45, 240, 324  
 Blackwall, 303  
 Blackwall Tunnel, The, 303-4  
 Bleeding Heart Yard, 271  
 Blind, School for the In-  
 digent, 288  
 Blomfield Street, 265  
 Bloomsbury Square, 278  
 Blue Coat School, 251, 257-8  
 Bolton Street, 112  
 Bond Street, 110-11  
 Borough, The, 287  
 Borough Market, 287  
 Borough, New, 6  
 Borough Road, 288  
 Botanic Gardens, Re-  
 gent's Park, 141  
     Ditto, Chelsea, 330  
 Botolph Lane, 291  
 Bouverie Street, 215  
 Bow Church, 255  
 Bow Creek, 302  
 Bow Street, 202-3  
 Branch Bank of England, 205  
 Bread Street, 255  
 Brent, The, 340  
 Brentford, 332  
 Bride Court and Lane, 215, 216  
 Bridge Street, Westmin-  
 ster, 152  
 Bridges—  
     Albert, 330  
     Battersea, 331  
     Blackfriars, 45, 241, 324  
     Cadogan, 330  
     Cannon Street, 43, 323  
     Bridgewater House, 96  
     British Museum, The, 278-81  
     Broad Sanctuary, 187-8  
     Broad Street, Old, 268  
     Brockwell Park, 341  
     Brompton Oratory, 27, 118  
     Brompton Road, 118-20  
     Brook Street, 113  
     Brunswick Square, 267  
     Buckingham Gate, 99  
     Buckingham Palace, 97-9  
     Bucklersbury, 244  
     Budge Row, 244  
     Bunhill Fields Cemetery, 263  
     Bunyan, Tomb of, 263  
     Burlington Arcade, 110  
     Burlington House, 109-10  
     Bury Street, 104  
     Bushey Park, 335  
 Busts—  
     Cambridge, Duke of, 252  
     Churchill, Lord R., 161  
     Fox, Samson, 127  
     Hogarth, 73  
     Hunter, 73  
     Keats, 340  
     Newton, 73  
     Reynolds, 73  
 Butchers' Hall, 260  
  
     C  
 CABS AND CAB FARES, 58  
 Cadogan Bridge, 330  
 Cadogan Circus, 74  
 Cannon Street, 243  
 Cannon Street Railway  
     Stations, 43, 244  
 Canterbury Hall, 236  
 Capel Court, 249  
 Carlton Hotel, 77  
 Carlton House Terrace, 100  
 Carlyle's House, 331  
 Cass Institute and School, 308  
 Catherine Street, 196  
 Catholic Apostolic  
     Church, 277  
 Cattle Market, 258  
 Cavendish Square, 136  
 Central London Railway,  
     55-6, 247-8, 281  
 Central Synagogue, The,  
     139  
 Chancery Lane, 211-3, 273  
 Chandos Street, 70  
 Chapels, 26-7  
 Charing Cross, 65-7  
 Charing Cross Road, 72-4,  
     281  
 Charles Street, 106  
 Charterhouse, The, 261  
 Charterhouse Square, 260  
 Charterhouse School, 260  
 Cheapside, 251-5  
     Chelsea, 330-1  
     Chelsea Bridge, 329  
     Chelsea Church, 330  
     Chelsea Hospital, 330  
 Chemical Society, The,  
     109  
 Chesterfield House, 113  
 Cheyne Walk, 331  
 Children's Hospital,  
     Great Ormond Street,  
     276  
 Children's Hospital,  
     Paddington, 144  
 Child's Bank, 205  
 Chiswick, 332  
 Christ Church (Congre-  
     gational), Surrey, 288-9  
 Christ's Hospital, 257  
 Church Army City Sama-  
     ritan Offices, 293  
 Church House, The, 187  
 Church Missionary  
     Society, 215  
 Church Parade, 117  
 Churches, 25-6  
     All Hallows, Barking,  
     293  
     All Souls', 139  
     Bow, 255  
     Christ Church, 256  
     Ditto, Woburn Sq.,  
     277  
     Ditto, Albany Street,  
     139  
     Guards' Chapel, The, 99  
     Hanover Chapel, 136  
     Kensington Church, 131  
     St. Alban's, City, 254  
     St. Alban's, Holborn, 273  
     St. Andrew's, Holborn,  
     270-1  
     St. Andrew's-by-the-  
     Wardrobe, 242  
     St. Andrew's Under-  
     shaft, 306  
     St. Anne's, City, 254  
     St. Anne's, Soho, 77  
     St. Anselm's, 112  
     St. Bartholomew the  
     Great, 259

## Churches (continued)—

St. Bene't's, Gracechurch Street, 305  
 St. Bene't's, Mile End Road, 311  
 St. Bene't's, Queen Victoria Street, 243  
 St. Botolph's, Aldersgate, 256  
 St. Botolph's, Aldgate, 307  
 St. Botolph Without, 268  
 St. Bride's, 215-6  
 St. Clement Danes, 198  
 St. David's (Welsh), Paddington, 144  
 St. Dunstan's, 210-11  
 St. Dunstan-in-the-East, 203  
 St. Ethelburga's, 268  
 St. George and St. Botolph, 293  
 St. George's, Bloomsbury, 278  
 St. George's, Hanover Square, 136  
 St. George's, Southwark, 287  
 St. Giles, Cripplegate, 262-3  
 St. Giles-in-the-Fields, 71  
 St. Helen's, 267  
 St. James's Chapel Royal, 96  
 St. James's, Piccadilly, 108  
 St. John's, 261-2  
 St. John la Savoy, 74  
 St. Katherine Cree, 306-7  
 St. Lawrence's, 254  
 St. Leonard's, Shoreditch, 265  
 St. Luke's, Chelsea, 327  
 St. Magnus, 284, 285  
 St. Margaret's, Lothbury, 249  
 St. Margaret's, Westminster, 164-5  
 St. Martin-in-the-Fields, 68  
 St. Martin's, Ludgate Hill, 218  
 St. Mary-at-Hill, 293  
 St. Marylebone, 140  
 St. Mary-le-Bow, 254-5  
 St. Mary-le-Strand, 198  
 St. Mary Matfelon, 309  
 St. Mary's, Lambeth, 325  
 St. Mary's, Pdgtn., 144  
 St. Mary Staining and St. Michael, 254  
 St. Mary Woolnoth, 250, 283 [305  
 St. Michael's, Cornhill,  
 St. Mildred's, 255

## Churches (continued)—

St. Nicholas Cole, 243  
 St. Olave's, 312-3  
 St. Paul's Cathedral, 219-34  
 St. Paul's, Covent Garden, 194  
 St. Paul's, Great Portland Street, 138  
 St. Peter ad Vincula, 298  
 St. Peter's, Cornhill, 305  
 St. Peter's, Piccadilly Circus, 75  
 St. Peter's, Pimlico, 99  
 St. Peter's, Regent Square, 273  
 St. Philip's, Regent Street, 135  
 St. Philip's, Whitechapel, 312  
 St. Saviour's, Southwark, 286  
 St. Saviour's-for-the-Blind-and-Deaf, 144  
 St. Sepulchre's, 258, 269  
 St. Stephen's, Walbrook, 244  
 St. Swithin's, Cannon Street, 250  
 St. Vedast's, 254  
 Savoy Chapel Royal, 195  
 Temple Church, 208, 209-10  
 Trinity, Gray's Inn Road, 273  
 Trinity, Marylebone, 140  
 Trinity, The Minories, 300  
 Westminster Abbey, 168-86  
 City and Guld's of London Institute, 125  
 City and South London Electric Railway, 54-5  
 City Corporation, The, 4  
 City Fire Station, 239  
 City Law Courts, 253  
 City of London School, 240  
 Ditto, for Girls, 240  
 City Police, The, 7  
 City Temple, The, 270  
 Clare Market, 204  
 Clarence House, 96  
 Clarges Street, 112  
 Clement's Inn, 205  
 Cleopatra's Needle, 239  
 Clerkenwell Town Hall, 273  
 Cleveland Street, 105, 139  
 Cleveland Square, 96  
 Clissold Park, 340  
 Clothworkers' Hall, 293  
 Clubs—  
 Albemarle, 115

## Clubs (continued)—

Alexandra, 115  
 Alpine, 70  
 Army and Navy, 101, 106  
 Arts, 136  
 Arundel, 238  
 Athenæum, 102  
 Bachelors', 115  
 Badminton, 114  
 Baldwin, 78  
 Bath, 115  
 Boodle's, 104  
 Brooks's, 103-4  
 Burlington Fine Arts, 115  
 Carlton, 102  
 Cavalry, 114-5  
 City Liberal, 268  
 City of London, 244  
 Cocoa Tree, 104  
 Conservative, 103  
 Constitutional, 69  
 Crichton, 238  
 Devonshire, 104  
 East India United Service, 106  
 Farmers', 215  
 Garrick, 72  
 Grosvenor, 111, 115  
 Guards', 103  
 Hyde Park, 115  
 Isthmian, 115  
 Junior Army and Navy, 103  
 Junior Athenæum, 114  
 Junior Carlton, 102, 106  
 Junior Conservative, 115  
 Junior Constitutional, 115  
 Junior United Service, 102, 135  
 Kennel, 106  
 Marlborough, 102  
 National Liberal, 69, 238  
 Naval and Military, 114  
 New, 115  
 New University, 104  
 Oriental, 136  
 Orleans, 106  
 Oxford and Cambridge, 103  
 Plume, 73  
 Portland, 106  
 Prince's, 116  
 Reform, 102  
 Royal Societies, 104  
 Royal Thames Yacht, 115  
 St. George's, 136  
 St. James's, 114  
 St. Stephen's, 237  
 Savage, 238

Clubs (*continued*)—

Saville, 114  
 Smithfield Cattle, 136  
 Thatched House, 103  
 Travellers', 102  
 Turf, 115  
 Union, 68  
 United Service, 101-2  
 Wheel, 132  
 White's, 104  
 Windham, 106  
 Coaches, 60  
 Coal Exchange, The, 292  
 College of Preceptors, 278  
 Colonial Office, The, 151-2  
 Columbia Market, 264  
 Commercial Docks, 304  
 Commercial Rooms, The, 293  
 Commercial Street, 308  
 Congregational Churches, 26  
 Congregational Memorial Hall, The, 217-8  
 Constitution Hill, 116  
 Cordwainers' Hall, 243-4  
 Corn Exchanges, The, 293  
 Cornhill, 305  
 Corporation Art Gallery, 254  
 Corporation Markets, The, 258  
 County Council, The, 4-5, 70  
 County Council Chamber, 70  
 Covent Garden Market, 193-4  
 Coventry Street, 73  
 Cranbourn Street, 72  
 Crane Court, 214  
 Craven Street, 69  
 Crimean Monument, The, 101  
 Cripplegate Institute, 262  
 Crosby Hall, 266-7  
 Crown Court Scottish Church, 202  
 Crystal Palace, Sydenham, The, 339  
 Cumberland Market, 77, 139  
 Custom House, The, 292  
 Curzon Street, 112  
 Cyclists' Row (Hyde Park), 117  
   Ditto, Battersea Park, 329

D

DAVY-FARADAY LABORATORY, THE, 111  
 Dean Street, 75  
 Dean's Yard, Westminster, 186  
 Deptford, 304, 316

Devonshire House, 111  
 Dilettante Society, 81, 106  
 Docks, The, 300-3  
   Albert, 302  
   Commercial, 304  
   East India, 302  
   London, 301  
   Millwall, 302  
   St. Katharine's, 300-1  
   Surrey, 304  
   Tilbury, 302-3  
   Victoria, 302  
   West India, 302  
 Dr. Barnardo's Homes, 308-9  
 Doctors' Commons, 218  
 Dogs' Home, 327  
 Donaldson Collection, The, 128  
 Dorchester House, 113  
 Dover Street, 111  
 Downing Street, 151  
 Drainage, The Main, 23, 320  
 Drury Lane, 202-3  
 Dudley House, 113  
 Duke of York's Column, 100  
 Duke of York's School, 330  
 Dulwich, 340  
 Dulwich Park, 341  
 Dulwich Picture Gallery, 340  
 Duncannon Street, 69

## E

EARL'S COURT, 51, 2, 133  
 Eastcheap, 291  
 East London Railway, 53  
 Eastlake Collection of Pictures, The, 130  
 East Smithfield, 301  
 East Tilbury, 320  
 Edgware Road, 140, 2, 4  
 "Edinburgh Castle," The, 309, 313  
 Eel Pie Island, 333  
 Egyptian Hall, Piccadilly, 110  
   Ditto, Mansion House, 249-50  
 Electric Light, 24  
 Electric Railways, 54-6  
   City and South London, 54  
   Central London, 55-6  
   City and Waterloo, 55  
 "Elephant and Castle," The, 64, 288  
 Ely Place, 271  
 Embankment, The Albert, 237, 325  
   Ditto, The Victoria, 237-40

Epping Forest, 342  
 Erith, 320  
 Essex Street, 199  
 Euston Road, 32, 278  
 Euston Square, 278  
 Examination Hall of the Royal Colleges of Physicians and Surgeons, 238-9  
 Exchange, The Royal, 57, 247-9  
 Exeter Hall, 194  
 Exhibition Galleries, The, 122  
 Exhibition Road, 125

## F

FARRINGTON STREET, 217  
 Fenchurch Street, 312-3  
 Fetter Lane, 213-4, 272  
 Fetter Lane Congregational Chapel, 214  
 Finsbury Pavement, 264  
 Finsbury Square, 263  
 Fire Brigade, 7  
 Fishmongers' Hall, 284  
 Fleet Street, 205-16  
 Foreign Cattle Market, 316  
 Foreign Churches, 27-8  
 Foreign Office, The, 150  
 Forest Hill, 340  
 Foundling Hospital, The, 11, 276-7  
 Free Steam Ferry, 319  
 Freemasons' Tavern, 204  
 French Chapel, 140  
 French Gallery, The, 103  
 French Hospital, The, 73  
 French Protestant School, 74  
 Fulham, 331

## G

GENERAL FEATURES OF LONDON, 8-10  
 General Post Office, 255-6  
 Geological Society, The, 109  
 Geological Survey The, 104  
 George Yard Mission, 309-10  
 German Chapel Royal, The, 96  
 Gerrard Street, 75  
 Gibson Collection of Sculptures, 110  
 Giltspur Street, 257, 258  
 Gloucester House, 113  
 Gouliman Street, 234, 243  
 Golden Lane, 263  
 Golden Square, 135  
 Golder's Hill, 341  
 Goldsmiths' Hall, 254

Gough Square, 214  
 Gower Street, 278  
 Gracechurch Street, 291,  
 313  
 Grand Junction Canal, 144  
 Gravesend, 321  
 Grays, 320  
 Gray's Inn, 273  
 Gray's Inn Road, 272-3  
 Great Central Railway,  
 31, 36-8, 140  
 Great Eastern Railway,  
 41-3  
 Great George Street, 152  
 Great Northern Railway,  
 35-6  
 Great Ormond Street, 276  
 Great Portland Street, 139  
 Great Queen Street, 204  
 Great Russell Street, 278  
 Great Scotland Yard, 145-6  
 Great Synagogue, The,  
 307-8  
 Great Tower, The, 342  
 Great Tower Street, 293  
 Great Western Railway,  
 The, 38-41, 144  
 Great Wheel, The, 132  
 Great Windmill Street, 75  
 Greenhithe, 320  
 Green Park, The, 96-7, 112  
 Greenwich, 304, 316-9  
 Gresham College, 254  
 Gresham Street, 254  
 Grosvenor House, 113  
 Grosvenor Square, 113  
 Guards' Chapel, The,  
 99-100  
 Guildhall, The, 252-3  
 Guildhall Free Library,  
 253  
 Guildhall Justice Room,  
 253  
 Guildhall School of Music,  
 240  
 Guilford Place, 276  
 Guy's Hospital, 286-7

## H

HABERDASHERS' HALL,  
 254  
 Hackney Road, 265  
 Hadley Woods, 342  
 Half Moon Street, 112  
 Ham Common, 335  
 Hammam Baths, The, 104  
 Hammersmith, 332  
 Hampton Court, 336-8  
 Hampstead Heath, 341  
 Hanover Chapel, 136  
 Hanover Square, 135-6  
 Harcourt House, 136  
 Harley Street, 136  
 Harrow-on-the-Hill, 342  
 Hart Street, 313  
 Hatchett's, 114

Hatton Garden, 271  
 Haymarket, The, 76-7  
 Hendon, 339  
 Her Majesty's Theatre, 77  
 Herald's Office, The, 243  
 Hertford House, 136-8  
 "Highest Ground" in the  
 City, 234  
 Highgate Archway, 341  
 Highgate Woods, 341  
 Hilly Fields, Brockley, 341  
 Hippodrome, 72  
 History of London, 11-14  
 Hogarth House, 330  
 Holborn, 272-3, 275-6, 281  
 Holborn Viaduct, The,  
 270-1  
 Holborn Public Library,  
 281  
 Holborn and Strand  
 Improvement, 198  
 Holborn Town Hall, 273  
 Holland House, 55, 130-2  
 Holywell Street, 198  
 Home for Destitute Boys,  
 74  
 Homœopathic Hospital,  
 276  
 Hope House, 114  
 Horniman Museum, 341  
 Hospital for Women, 74  
 Horse Guards, The, 147-8  
 Horse Guards Avenue, 148  
 Horse Guards Parade  
 Ground, 94, 148  
 Hotel Cecil, The, 193  
 Houndsditch, 307  
 Houses of Parliament, *see*  
 Parliament, Houses of  
 Humane Society's Re-  
 ceiving House, 107  
 Hyde Park, 116-7  
 Ditto, The Screen, 116  
 Hyde Park Corner, 114,  
 115-6

## I

IDOL LANE, 293  
 Imperial Institute, The,  
 124-5  
 India Office, The, 150  
 Indian Museum, The,  
 123-4  
 Inner Circle Railway,  
 50-1  
 Inner Temple Hall, 209  
 Institute of Civil Engi-  
 neers, 152  
 Institute for Seamen, 30  
 Ironmonger Lane, 251  
 Isle of Dogs, 302  
 Isleworth, 334

## J

JERMYN STREET, 104  
 Jewish Hospital, 311

Jewish Synagogues, 26-7  
 Jewry Street, 307  
 Jews' College, 277

## K

KENNINGTON OVAL, 329  
 Kennington Park, 329  
 Kensington, 130  
 Kensington Church, 130  
 Kensington Gardens, 127  
 Kensington Palace, 128-31  
 Kew, 332-3  
 Kew Bridge, 332  
 Kew Gardens, 332-3  
 Kew Observatory, 333  
 King Street, 251-2  
 King William Street,  
 W.C., 70  
 Ditto, City, 250, 283, 291  
 King's College, 197  
 King's College Hospital,  
 204  
 Knightrider Street, 243  
 Knightsbridge Road, 118  
 Knightsbridge Barracks,  
 The, 118

## L

LA BELLE SAUVAGE  
 YARD, 217  
 Ladies' Mile, The, 117  
 Lady Eastlake's Collec-  
 tion of Pictures, 139  
 Lambeth Baths, 236  
 Lambeth Palace, 324-5  
 Lambeth Suspension  
 Bridge, 325  
 Lamb's Conduit Street,  
 376  
 Langham Place, 139  
 Lansdowne House, 111-2  
 Law Courts, The, 190,  
 201-2  
 Law Society's Institu-  
 tion, 213  
 Leadenhall Market, 306  
 Leather Lane, 272  
 Leathersellers' Hall, 266  
 L'Eglise Française de  
 Notre Dame de France,  
 73  
 Leicester Place, 73  
 Leicester Square, 72-3  
 Leighton House, 132-3  
 Lifeboat Institution, The  
 Royal, 193  
 Lincoln's Inn, 274  
 Lincoln's Inn Fields, 204,  
 274-5  
 Lindsay House, 327  
 Linnæan Society, The,  
 109  
 Little Britain, 256  
 Liverpool Street, 264

- Livery Companies, The, 5  
Lloyds' Subscription Rooms, 248  
Lloyds' Avenue, 313  
Lombard Street, 250, 313  
London Boroughs, 6  
London Bridge, 48, 285-6  
London County Council, 7, 70  
London County Council Chamber, 70  
London Hospital, 310-1  
London Institution, 264  
London Library, The, 106  
London Lock Hospital, 143  
London Militia Barracks, 271  
London Missionary Society's Museum, 265  
London Salvage Corps, 75  
London Stone, 12, 16, 250  
London University, 125  
London University College, 278  
Long Acre, 204  
Long Lane, 261  
Lord's Cricket Ground, 144  
Lower Thames Street, 284, 285  
Lowther Arcade, 69  
Ludgate Circus, 216-7  
Ludgate Hill, 217-8
- M
- MADAME TUSSAUD'S  
WAXWORKS, 140  
Maiden Lane, 193  
Main Drainage Outfalls, 320  
Mall, The, 94  
Manchester Square, 136  
Mansion House, The, 244, 247, 249-50  
Marble Arch, The, 117, 144, 341  
Marlborough House, 94-5, 103  
Mark Lane, 293  
Mart, The, 249  
Marylebone Road, 140  
May Fair, 112-3  
Mecklinburgh Square, 267  
Mercers' Hall, 251  
Mercers' School, 272  
Merchant Taylors' Hall, 268  
Merchant Taylors' School, 260  
Metropolitan Cattle Market, 258  
Metropolitan Meat Market, 259, 282  
Metropolitan Police Force, 7
- Metropolitan Railways, 49-53  
Metropolitan Tabernacle, 288  
Methodist Chapels, 27  
Middlesex Hospital, 139  
Middle Temple Hall, 206-7  
Middle Temple Library, 207-8  
Midland Railway, 34-5  
Milford Lane, 200  
Millwall, 302  
Milton's Birth-place, 255  
His Grave, 262  
Mincing Lane, 273  
Minories, The, 300  
Mint, The, 298  
Montague House, 139, 151, 237  
Monument, The, 284  
Moorgate St. Station, 264  
Moravian Chapel, 214  
Mortlake, 332  
Mudie's Library, 281  
Museum of Anatomy and Pathology, 275  
Museum of Practical Geology, The, 104, 108  
Museum Street, 281
- N
- NATIONAL DENTAL HOSPITAL, 139  
National Gallery, 68, 78-87  
National Hospital for the Paralysed and Epileptic, 277  
National Portrait Gallery, 72, 88-92  
National Skating Rink, 135  
National Society for the Prevention of Cruelty to Children, 311  
Natural History Museum, 123  
Nelson Monument, The, 67  
New Bridge Street, 63, 241  
New Gallery, 135  
New Oxford Street, 281  
New Palace Yard, 152-3  
New Scotland Yard, 237  
Newgate Gaol, 257  
Newgate Street, 234, 257  
Norfolk College, 319  
Northfleet, 320  
Northumberland Avenue, 69  
Northumberland Street, 69
- O
- ODONTOLOGICAL SOCIETY, THE, 73  
Old Bailey, 217, 257  
Old Broad Street, 268
- "Old Curiosity Shop," The, 205  
Old Deer Park, 332  
Old Jewry, 251  
Old Palace Yard, 165  
Old Swan Pier, 315  
Olympia, 133  
Omnibuses, 58  
Open Spaces, 22-3  
Opera House, 203  
Orange Street, 72  
Outer Circle Railway, 53  
Oxford and Cambridge Boat Race, 329  
Oxford Circus, 138, 144  
Oxford House, 265-6  
Oxford Music Hall, 281  
Oxford Street, 139, 144
- P
- PADDINGTON INFIRMARY, 144  
Paddington Green, 144  
Paddington Vestry Hall, 143  
Pall Mall, 78, 101-3  
Pall Mall, East, 78  
Pannier Alley Tablet, 234  
Panton Street, 77  
Panyer Alley, 234  
Park Lane, 113  
Parks and Open Spaces, 22-3  
Parliament, Houses of, 155-164  
Central Tower, 156  
Clock, The, 156  
Clock Tower, 156  
Commons' Corridor, 162  
House of Commons, 162  
Hous of Lords, 157-9  
Lantern Gallery, 156  
Norman Porch, 157  
Octagonal Hall, 160  
Peers' Corridor, 160  
Peers' Lobby, 159  
Peers' Robing Room, 160  
Post and Telegraph Office, 160  
Prince's Chamber, 157  
Queen's Robing Room, 157  
Royal Gallery, 157  
St. Stephen's Hall, 162  
Victoria Tower, 156  
Waiting Hall, 160  
Parliamentary Representation of London, 7  
Parliament Hill, 342  
Parliament Square, 152  
Paralysed and Epileptic Hospital, 277  
Passmore Edwards' Settlement, 277

- Paternoster Row and Buildings, 234  
 Paul's Wharf, 324  
 Peckham Rye and Park, 341  
 Pen Ponds, 335  
 People's Palace, 311-2  
 Petersham, 335  
 Petre Chantry, The, 289  
 Petticoat Lane, 307  
 Pharmaceutical Society, 276  
 Photographic Society of Great Britain, 78  
 Physicians' and Surgeons' Colleges Examination Hall, 239  
 Piccadilly, 108-15  
 Piccadilly Circus, 75-6  
 Picture Galleries, 29  
 Pitman's School of Short-hand, &c., 275  
 Places of Amusement, 28-9  
 Police Force, 7  
 Polytechnic, 139  
 Poplar, 303  
 Population of the Metropolis, 4  
 Portland Place, 139  
 Portman Market, 140  
 Portman Square, 139  
 Portsmouth Street, 205  
 Postmen's Park, 256  
 Post Office, General, 255-6  
 Poultry, The, 244, 251  
 Primitive Methodist Chapels, 27  
 Primrose Hill, 142  
 Ditto, City, 215  
 Prince's Hall, 108-9  
 Principal Lines of Thoroughfare, 61-4  
 Prussia House, 100  
 Pudding Lane, 14, 284  
 Putney, 331  
 Pye Corner, 258
- O
- QUADRANT, THE, 135  
 Queen Charlotte's Lying-In Hospital, 140  
 Queen Elizabeth's Tree, 329  
 Queen Street, 244, 251  
 Queen Victoria Street, 241-4  
 Queen's Gate, 125  
 Queen's Hall, Langham Place, 139  
 Ditto, Whitechapel, 311  
 Queen's Square, 276  
 Queen Victoria's Jubilee Institution for Nurses, 141
- R
- RAILWAYS, 31-56  
 Electric, 55-6  
 Railways (*cont.*)—  
 Central London, 55  
 Railway Stations—  
 Baker Street, 52  
 Bank, 55  
 Broad Street, 33, 53  
 Cannon Street, 46  
 Charing Cross, 46  
 Ditto Metropolitan, 238  
 Euston, 32-3  
 Fenchurch Street, 43, 48  
 Holborn Viaduct, 47  
 Kentish Town, 34-5  
 King's Cross, 36  
 Liverpool Street, 43  
 London Bridge, 43-4  
 Ludgate Hill, 47, 217  
 Mansion House, 49, 51, 243  
 Marylebone, 38  
 Paddington, 39  
 St. Pancras, 34-5  
 St. Paul's, 47  
 Snow Hill, 47  
 Temple, 240  
 Victoria, 44, 47, 189  
 Waterloo, 47-8  
 Record Office, The, 212-3  
 Redcross Street, 262  
 Red Lion Street, 275-6  
 Red Lion Square, 275  
 Regent Street, 134-6, 144  
 Regent Square Presbyterian Church, 273  
 Regent's Canal Basin, 302  
 Regent's Park, 141  
 Richmond, 334-5  
 Richmond Park, 335  
 Roman Bath, 199  
 Roman Catholic Churches, 27  
 Brompton Oratory, 118  
 Cathedral, The, 189-90  
 St. Etheldreda's, 271  
 St. George's, 288  
 St. Patrick's, 74  
 Rosebery Avenue, 273  
 Rosherville, 320  
 Rotten Row, 116  
 Royal Albert Hall, 126-7  
 Royal Arcade, 111  
 Royal Academy of Arts, 109-10  
 Royal Academy of Music, 136  
 Royal Agricultural Hall, 261  
 Royal Aquarium, The, 189  
 Royal Asiatic Society, 111  
 Royal Astronomical Society, 109  
 Royal Botanic Society's Garden, 141  
 Royal College of Music, 125  
 Royal College of Physicians, 68-9  
 Royal College of Science, 124  
 Royal College of Surgeons, 275  
 Royal Colonial Institute, 69  
 Royal Exchange, The, 57, 247-9  
 Royal Free Hospital, 272-3  
 Royal Geographical Society, 109, 135  
 Royal Horticultural Society's Gardens, 332  
 Royal Humane Society, 68  
 Royal Institute of Painters in Oil Colours, 108  
 Ditto in Water Colours, 108-9  
 Royal Institution of Great Britain, 111  
 Royal Lifeboat Institution, 193  
 Royal Military Asylum, 330  
 Royal Mint, The, 299  
 Royal Naval School, 319  
 Royal Palace of Justice, The, 190, 201-2  
 Royal School of Art Needlework, 125  
 Royal Society, 109  
 Royal Society of Arts, 192  
 Royal Society of British Artists, 77  
 Royal Society of Painter-Etchers, 78  
 Royal Society of Painters in Water Colours, 78  
 Royal Society for the Prevention of Cruelty to Animals, 104  
 Royal Stables, The, 99  
 Royal United Service Institution, 148-50  
 Royal Victualling Yard, The, 316  
 Russell Square, 277  
 Russell Street, 202
- S
- SAVINGS BANK, Post Office, 133  
 Sackville Street, 109  
 St. Andrew's Street, 271-2  
 St. Bartholomew's Hospital, 259-60  
 St. Bride's Lane, 216  
 St. Bride's Court, 215

- St. Bride's Foundation Institute, 216  
 St. Clement Danes Vestry Hall, 204  
 St. George's Barracks, 72,  
 St. George's Hall, 139  
 St. George's Hospital, 116  
 St. Giles's Christian Mission, 71  
 St. Helen's Place, 266-7  
 St. James's Hall, 108, 135  
 St. James's Palace, 95-6  
 St. James's Park, 70, 93-100  
 St. James's Square, 106  
 St. James's Street, 103-4  
 St. John Ambulance Society, 260  
 St. John's Gate, 260  
 St. John's Hospital for Diseases of the Skin, 73  
 St. John's Street Road, 260  
 St. John's Wd. Rd., 142  
 St. Katharine's Docks, 300-1  
 St. Katharine's Hospital, 141  
 St. Martin's-le-Grand, 255-7  
 St. Martin's Court, 218  
 St. Martin's Lane, 70  
 St. Martin's Place, 70  
 St. Martin's Street, 73  
 St. Martin's Town Hall and Library, 72  
 St. Mary-at-Hill, 291-2  
 St. Mary Axe, 307  
 St. Mary-le-Strand Public Hall and Library, 202  
 St. Mary's Hospital, 144  
 St. Paul's Cathedral, 219-34  
 Baptistery, 225  
 Bells, 224  
 Cathedral Library, 227  
 Choir, 225, 228-9  
 Clock, 223  
 Consistory Court, 225-6  
 Cross, 229  
 Crypt, The, 229-32  
 Dome, 225-8  
 Geometrical Staircase, 225  
 Golden Gallery, 228  
 Morning Chapel, 225  
 Monuments, 231-3  
 Mosaics, 228  
 Pulpit, 226  
 Reredos, 228  
 Stone Gallery, 227-8  
 Transepts, 224, 227  
 Western Façade, 222-3  
 Whispering Gallery, 227  
 Windows, 233
- St. Paul's Cath. (*cont.*)—  
 Wren's Tablet, 225  
 St. Paul's Chapter House, 234  
 St. Paul's Churchyard, 234  
 St. Saviour's Southwark, 286  
 St. Saviour's Free Library, 287  
 St. Stephen's Cloisters, 164  
 St. Stephen's Crypt, 163-4  
 St. Swithin's Lane, 250  
 St. Thomas's Hospital, 236-7  
 St. Vincent's Home for Boys, 144
- For the titles of churches beginning with "St." see under "Churches," and "Roman Catholic Churches."*
- Salisbury Court, 215  
 Salisbury Square, 215  
 Salters' Hall, The, 250  
 Salvation Army Headquarters, 243  
 Samaritan Free Hospital, 140  
 Sanger's Amphitheatre, 236  
 Savoy Row, 115  
 Savoy Chapel Royal, 195  
 School Board Offices, 240  
 School for the Indigent Blind, 287  
 School of Mines, The, 104  
 Seamen's Almshouses, 234  
 Seamen's Hospital, 319  
 Seamen's Institute, 303  
 Serpentine, The, 127  
 Seven Dials, The, 71  
 Shaftesbury Avenue, 74-5, 281  
 Shaftesbury House, 74  
 Shaftesbury Monument, The, 75-6, 135  
 Shoe Lane, 214  
 Shoreditch, 265  
 Sion College, 239  
 Sion House, 333  
 Size of London, 1-4  
 Skating Rinks, 29, 135  
 Sloane Street, 117-8  
 Smithfield, 258-60  
 Soane Museum, 275  
 Society of Antiquaries, 109  
 Society of Arts, The Royal, 109-10  
 Society of Friends' Burial Ground, 263  
 Somerset House, 196-7, 240  
 Soho Square, 73-4
- Southampton Row, 275  
 Street, 193  
 South Audley Street, 113  
 Southend-by-the-Sea, 314, 321-2  
 South Kensington Museum, 119-24  
 South London Art Gallery, 341  
 South London Ophthalmic Hospital, 287  
 Southwark, 286-8  
 Southwark Bridge, 323-4  
 Spencer House, 96  
 Spring Gardens, 70, 93  
 Squares, The, 23, 277-8  
 Stafford House, 96  
 Stainer Homes for Deaf and Dumb Children, 144  
 Staple Inn, 272  
 Stationers' Hall, The, 218  
 Statues  
 (*see also "Busts"*)—  
 Albert Memorial, The, 129, 131  
 Anne, Queen, 223  
 Banks, Sir J., 123  
 Beaconsfield, Lord, 152  
 Bentinck, Lord George, 136  
 Bright, John, 162  
 Brunel, 240  
 Bunyan, 263  
 Burgoyne, Field Marshal Sir John, 100  
 Burke, 163  
 Burns, 238  
 Byron, Lord, 114  
 Canning, George, 152  
 Charles I., 67, 145, 155  
 Charles II., 155, 248, 330  
 Chatham, Lord, 163  
 Chaucer, 114  
 Churchill, Lord R., 160  
 Clarendon, Lord, 163  
 Clyde, Lord, 100  
 Crimean Monument, The, 101, 133  
 Cromwell, O., 152  
 Darwin, Charles, 123  
 Defoe, 263  
 Derby, Earl, 152  
 Edward III., 212  
 Edward VI., 257  
 Elizabeth, Queen, 211, 248  
 Falkland, Lord, 163  
 Fawcett, Henry, 239  
 FitzAlwyn, 270  
 Fox, Charles James, 163, 278  
 Franklin, Sir John, 100-1  
 George II., 318  
 George III., 78  
 George IV., 68, 155

Statues (*continued*)—

Gladstone, W. E., 160  
 Gog and Magog, 253  
 Gordon, Gen., 67-8  
 Granville, Lord, 160  
 Grattan, 163  
 Gresham, Sir Thomas, 270  
 Hampden, John, 163  
 Havelock, Gen., 67  
 Henry III., 212  
 Herbert, Lord, of Lea, 103  
 Hill, Rowland, 249  
 Holland, Lord, 131  
 Huskisson, 248  
 Huxley, 123  
 Iddesleigh, Lord, 160  
 James I., 155  
 James II., 150  
 Jenner, 130  
 Lawrence, Lord, 100  
 Mansfield, Lord, 163  
 Mill, John Stuart, 240  
 Milton, 114  
 Myddleton, Sir Hugh, 270  
 Napier, Gen. Sir Chas., 67  
 Napier, Lord, of Magdala, 100  
 Nelson Monument, The, 67  
 Newman, Cardinal, 118  
 Outram, General, 237  
 Owen, Sir R., 123  
 Palmerston, Lord, 132  
 Peabody, George, 249  
 Peel, Sir Robert, 152, 255  
 Pitt, William, 136, 163  
 Prince Consort, The, 248, 271  
 Raikes, Robert, 200, 238  
 Richard Cœur de Lion, 164  
 Russell, Earl, 160  
 Selden, 163  
 Shaftesbury Monument, The, 75-6, 134  
 Shakespeare, 73, 114  
 Siddons, Mrs., 144  
 Somers, Lord, 163  
 Stephenson, George, 32  
 Stephenson, Robert, 32  
 Street, Mr., 200  
 Tyndale, William, 237  
 Victoria, Queen, 110, 128, 238, 241, 248, 249  
 Walpole, 163  
 Walworth, Sir William, 270  
 Wellington, Duke of, 115-6, 117, 247  
 William III. and Mary II., 155

Statues (*continued*)—

William III., 105  
 William IV., 155, 238, 291  
 Steamboats, 60, 315  
 Steinway Hall Concert Rooms, 139  
 Stepney Causeway, 308-9  
 Stock Exchange, The, 249  
 Strand, The, 191-202  
 Stratton Street, 111  
 Subway, Bank, 245  
 Suffolk Street, 77  
 Surveyors' Institution, 152  
 Swallow Street, 135  
 Swedenborgian Churches, 27

## T

TABERNACLE, SPURGEON'S, 288  
 Tate Gallery, 325-8  
 Tattersall's, 116  
 Teddington, 335  
 Temple, The, 206-10  
 Temple Bar, 14, 201  
 Temple Church, 208, 209  
 Temple Gardens, The, 209, 239  
 Thames Conservancy Board, 239  
 Thames Street, 241, 284  
 Thames Tunnel, 301  
 Thames Tunnels, New, 304  
 Thavies Inn, 272  
 Theatres & Music Halls, 28  
 Adelphi, 193  
 Alhambra, 73  
 Avenue, 69, 237  
 Covent Garden, 204  
 Criterion, 77  
 Daly's, 72  
 Drury Lane, 203  
 Duke of York's, 70  
 Empire, 73  
 Galety, 196  
 Garrick, 72  
 Globe, 199  
 Grand, 261  
 Great Queen Street, 204  
 Haymarket, 77  
 Her Majesty's, 77  
 London Pavilion, 77  
 Lyceum, 195  
 Lyric, 74  
 New Royalty, 75  
 Olympic, 202  
 Opera Comique, 200  
 Opera House, 203  
 Palace, 74  
 Paragon, 311  
 Pavilion, 310  
 Prince of Wales, 73  
 Princess's, 281  
 Royal Comedy, 77  
 Richmond, 332  
 St. James's, 104  
 Sadler's Wells, 273

Theatres (*continued*)—

Savoy, 193  
 Shaftesbury, 74  
 Shakespeare, 329  
 Strand, 199  
 Surrey, 193, 288  
 Terry's, 194  
 Toole's, 70  
 Tivoli, 192  
 Vaudeville, 193  
 Victoria, 289  
 Wyndham's, 72  
 Theistic Church, 135  
 Threadneedle Street, 260  
 Thornycroft's Fountain, 114  
 Tilbury Docks, 303  
 Tilbury Fort, 320-1  
 "Times" Office, 241  
 Tokenhouse Yard, 249  
 Tooley Street, 286  
 Tottenham Court Road, 281  
 Tower, The, 294, 295-8  
 Beauchamp Tower, 297  
 Bell Tower, 296  
 Bloody Tower, 296, 297-8  
 Bower Tower, 298  
 Byward Tower, 296  
 Chapel of St. John, 296, 297  
 Church of St. Peter ad Vincula, 298  
 Council Chamber, 296  
 Crown Jewels, 297-8  
 Gardens, The, 298  
 Horse Armoury, 296  
 Inner Bail, 296  
 Inner Hall, 296  
 Middle Tower, 296  
 Outer Hall, 296  
 Queen Elizabeth's Armoury, 296-7  
 St. Thomas's Tower, 296  
 Traitors' Gate, 296  
 Wellington Barracks, 298  
 White Tower, 296  
 Tower Bridge, The, 298-300  
 Tower Hill, 295-9  
 Tower Subway, 295  
 Toxophilite Society's Garden, 141  
 Toynebee Hall, 308  
 Traces of the Past, 15-19  
 Trafalgar Square, 67-8  
 Tramways, 59  
 Treasury Buildings, The, 150  
 Trinity Almshouses, 311  
 Trinity House, 298  
 Trocadero Restaurant, 75  
 Twickenham, 335  
 Tyburnia, 143

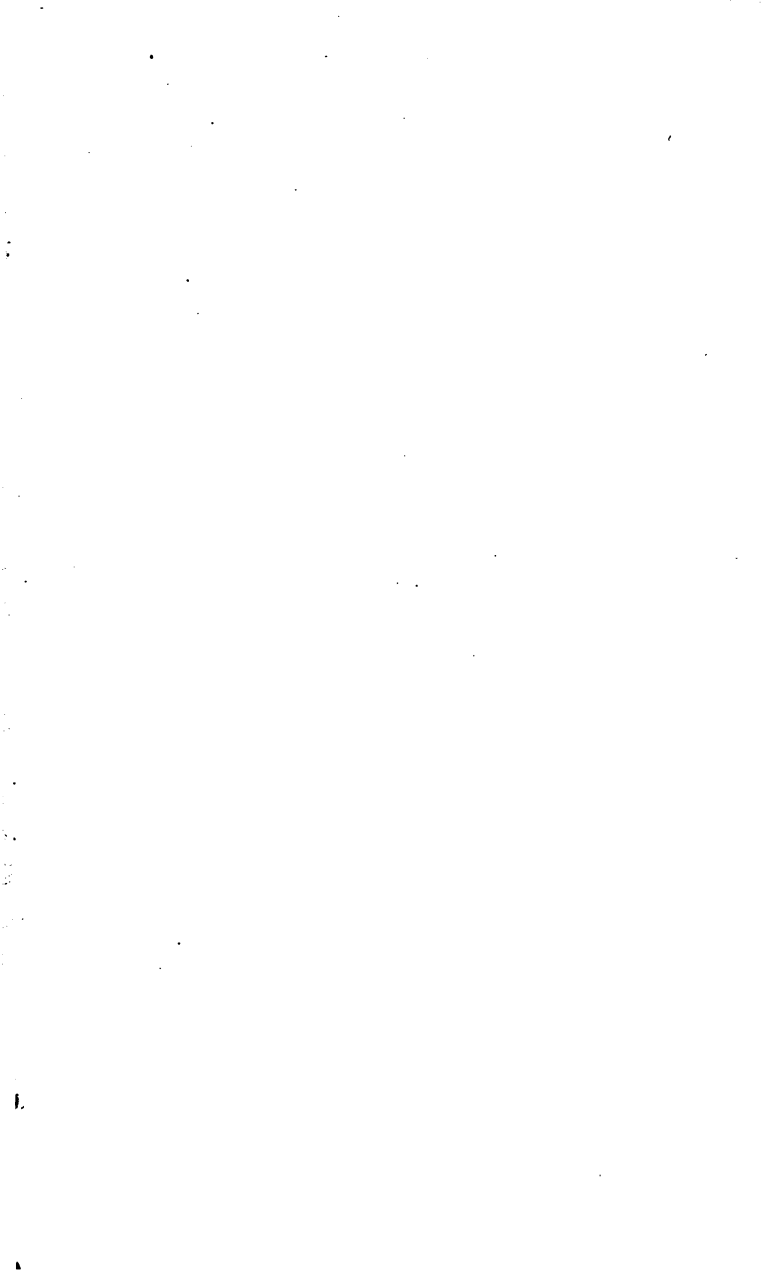


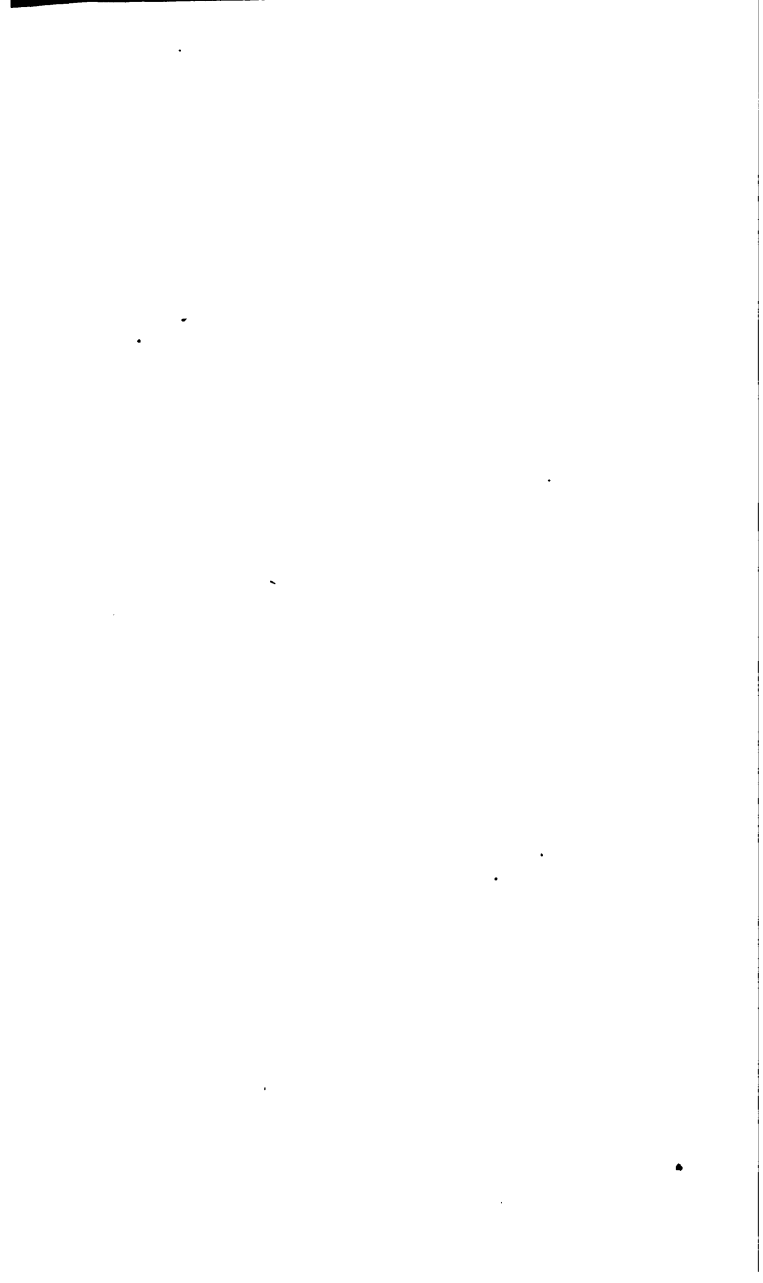
- U
- UNITARIAN CHAPELS, 27  
Unitarian Public Hall, 200  
University College, 278  
University of London,  
125
- V
- VAUXHALL TEMPORARY  
BRIDGE, 325  
Vauxhall Park, 329  
Vauxhall Station, 329  
Victoria Bridge, 329  
Victoria Embankment,  
237-40  
Victoria Park, 264  
Victoria Station, 189  
Victoria Street, 109, 189  
Victoria and Albert  
Museum, 119  
Vigo Street, 135  
Vintners' Almshouses, 311  
Vintners' Hall, 324
- W
- WALLACE COLLECTION  
OF PICTURES, &c., 137-8  
Wapping, 301  
War Office, The, 103, 148  
Wardour Street, 73  
Warwick House, 215  
Warwick Lane, 234  
Water Supply, The, 23  
Waterloo Bridge, 238  
Waterloo Place, 100-1, 133  
Waterloo Steps, 94, 100  
Waterloo and City Rail-  
way, 49, 54  
Waterlow Park, 341  
Wattling Street, 254  
Wellington Barracks, St.  
James's Park, 99  
Ditto, The Tower, 298  
Wembley Park, 341  
Western Ophthalmic  
Hospital, 140  
West London Synagogue,  
139  
Wesley's Chapel, 263  
Wesley's House, 263  
Wesleyan Centenary  
Hall, 267-8  
Wesleyan Central Mis-  
sion, 262  
Wesleyan Chapels, 27
- Westminster, 167-8  
Westminster Abbey,  
168-86  
Abbot Isle's Chapel,  
184  
Baptistery, 175  
Chapel of the Pyx, The,  
178  
Chapter House, The,  
178-80  
Chapter Library, The,  
178  
Choir, The, 179, 180  
Choir Screen, The, 172-3  
Cloisters, The, 179  
Coronation Chairs, The,  
184  
Deans' Chapel, The, 180  
Edward the Confes-  
sor's Chapel, 184-5  
Henry VII.'s Chapel,  
182-3  
Nave, 174  
North Aisle, 174  
North Aisle of the  
Choir, 172  
North Ambulatory, 183  
North Transept, 172, 173  
Organ, The, 173-5  
Poets' Corner, 176, 177  
Pulpit, 174, 189  
St. Andrew's Chapel,  
186  
St. Blaise's Chapel, 178  
St. Benedict's Chapel,  
180  
St. Edmund's Chapel,  
182  
St. Erasmus' Shrine, 186  
St. Elaise's Chapel, 176  
St. Faith's Chapel, 176-8  
St. John the Baptist's  
Chapel, 184  
St. John the Evange-  
list's Chapel, 186  
St. Michael's Chapel,  
186  
St. Nicholas' Chapel,  
180  
St. Paul's Chapel, 183  
Sanctuary, The, 180  
South Aisle, 175  
South Aisle of the  
Choir, 176
- Westminster Abbey  
(continued)—  
South Ambulatory, 180  
South Transept, 176  
West Front, 169  
Windows, 173, 175  
Westminster Baths and  
Washhouses, 189  
Westminster Bridge,  
235-6, 324  
Westminster Column,  
The, 186  
Westminster Hall, 153-5.  
163  
Westminster Hospital,  
189  
Westminster Roman Ca-  
tholic Cathedral, 189-90  
Westminster School, 189  
Wheel, The Great, 132  
Whitechapel, 308-13  
Whitechapel Library and  
Art Gallery, 310  
Whitefield Gardens, 281  
Whitefield's Tabernacle,  
281  
Whitefriars, 215  
Whitehall, 69-70, 145-51  
Whitehall Banqueting  
Hall, 148  
Whitehall Gardens, 150  
White Horse Cellar, 114  
William's Library, Dr.,  
277  
Willis's Rooms, 104  
Woburn Square, 277-8  
Woolwich, 319-20  
"Wolsey's Palace," 205  
Working Men's College,  
276  
Wych Street, 201
- Y
- YORK GATE, REGENT'S  
PARK, 140  
York Stairs, or Watergate,  
15, 238  
Young Men's Christian  
Association, 137, 194, 256
- Z
- ZOOLOGICAL GARDENS,  
THE, 142  
Zoological Society of  
London, 136

13

10

7





3 2044 019 831 50

This book should be returned to  
the Library on or before the last date  
stamped below.

A fine of five cents a day is incurred  
by retaining it beyond the specified  
time.

Please return promptly.

